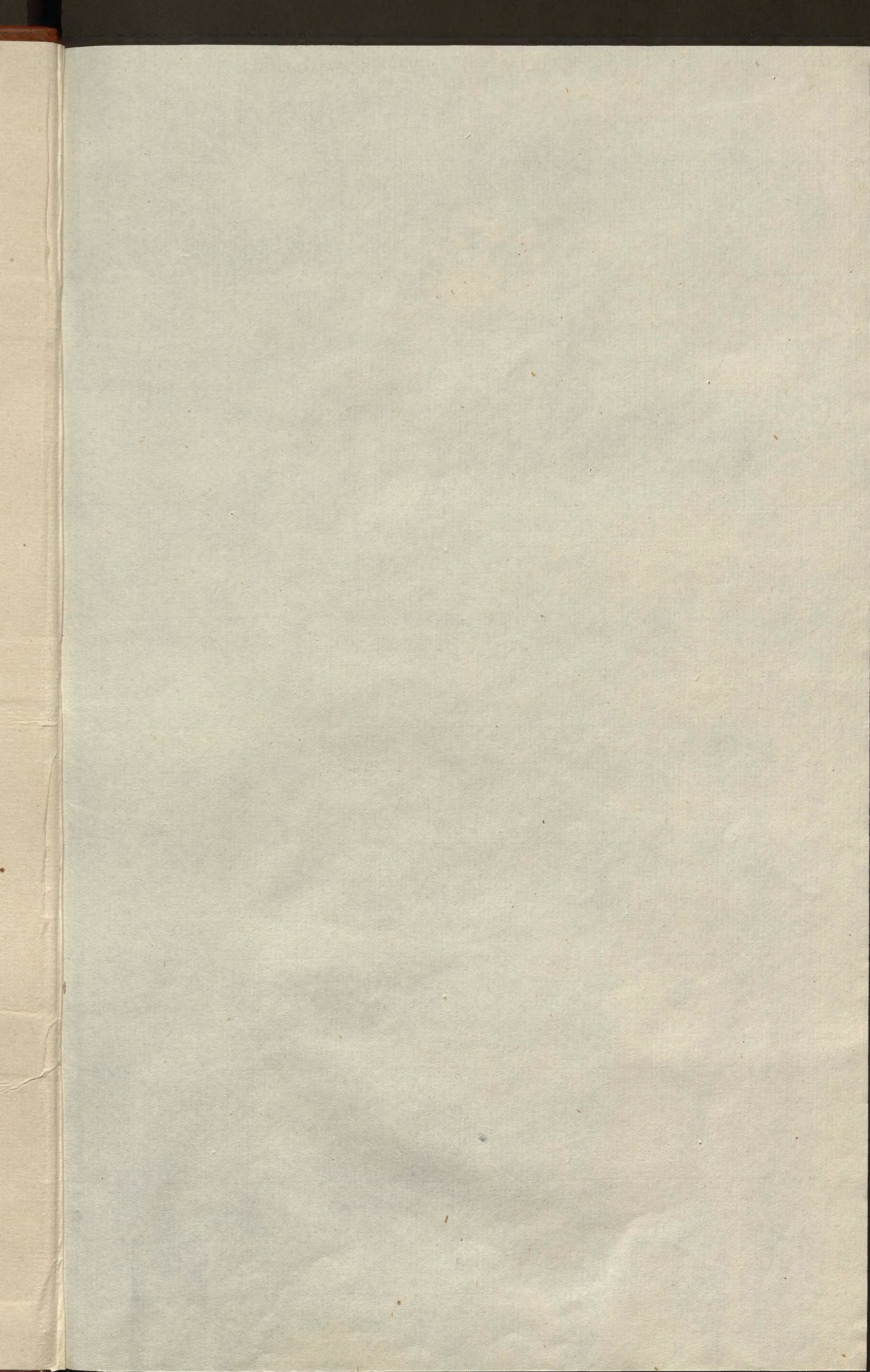
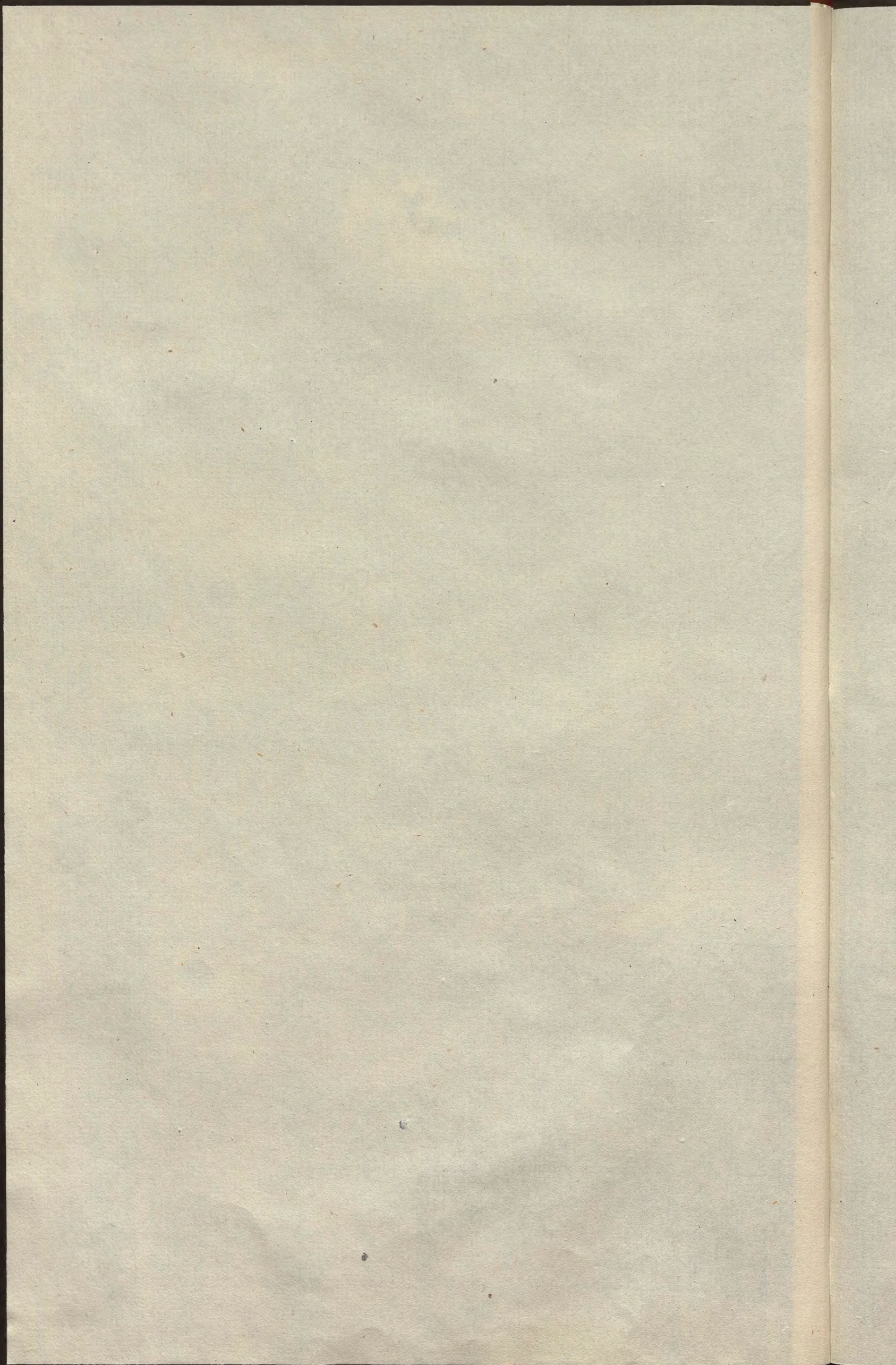
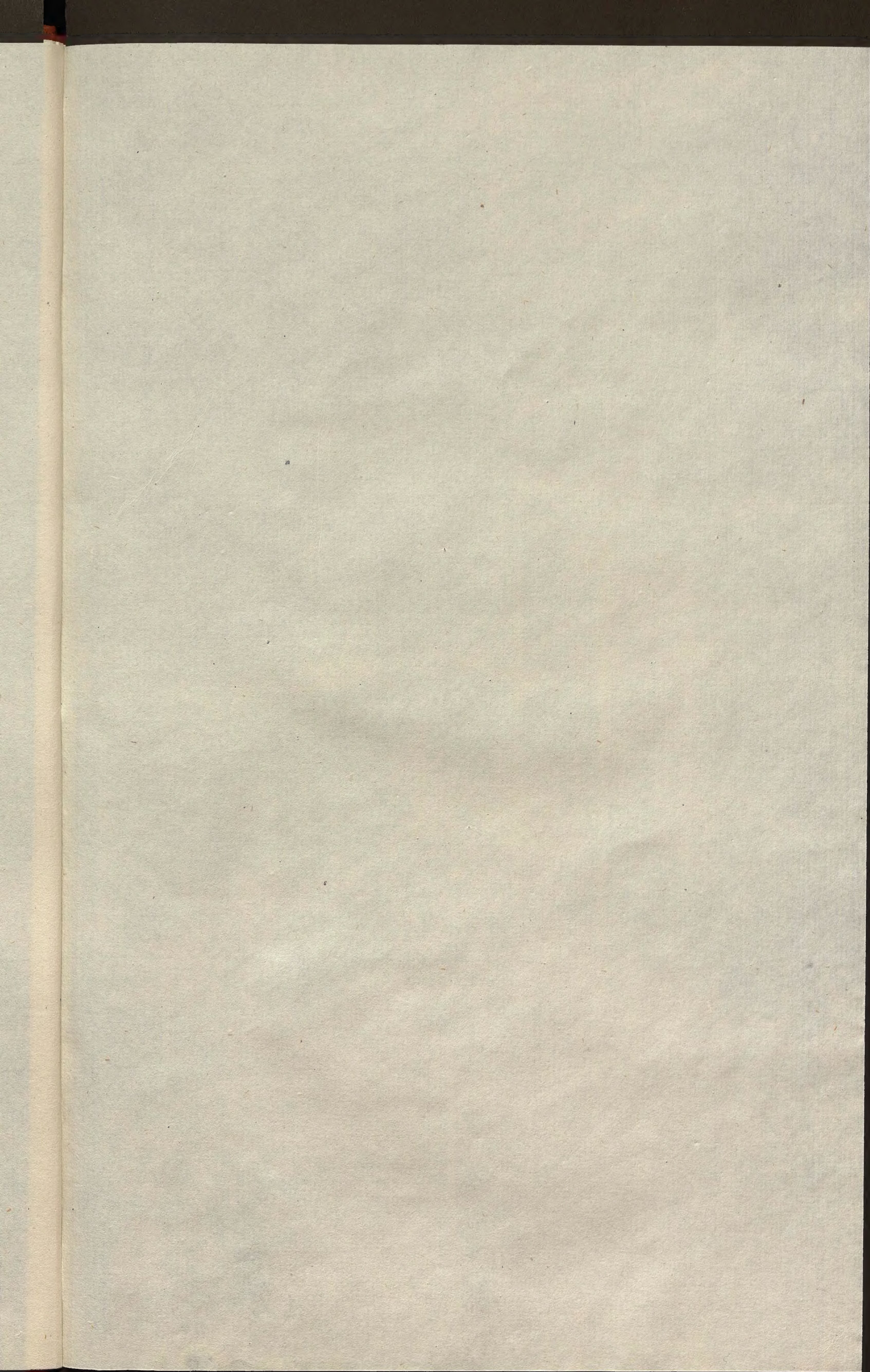
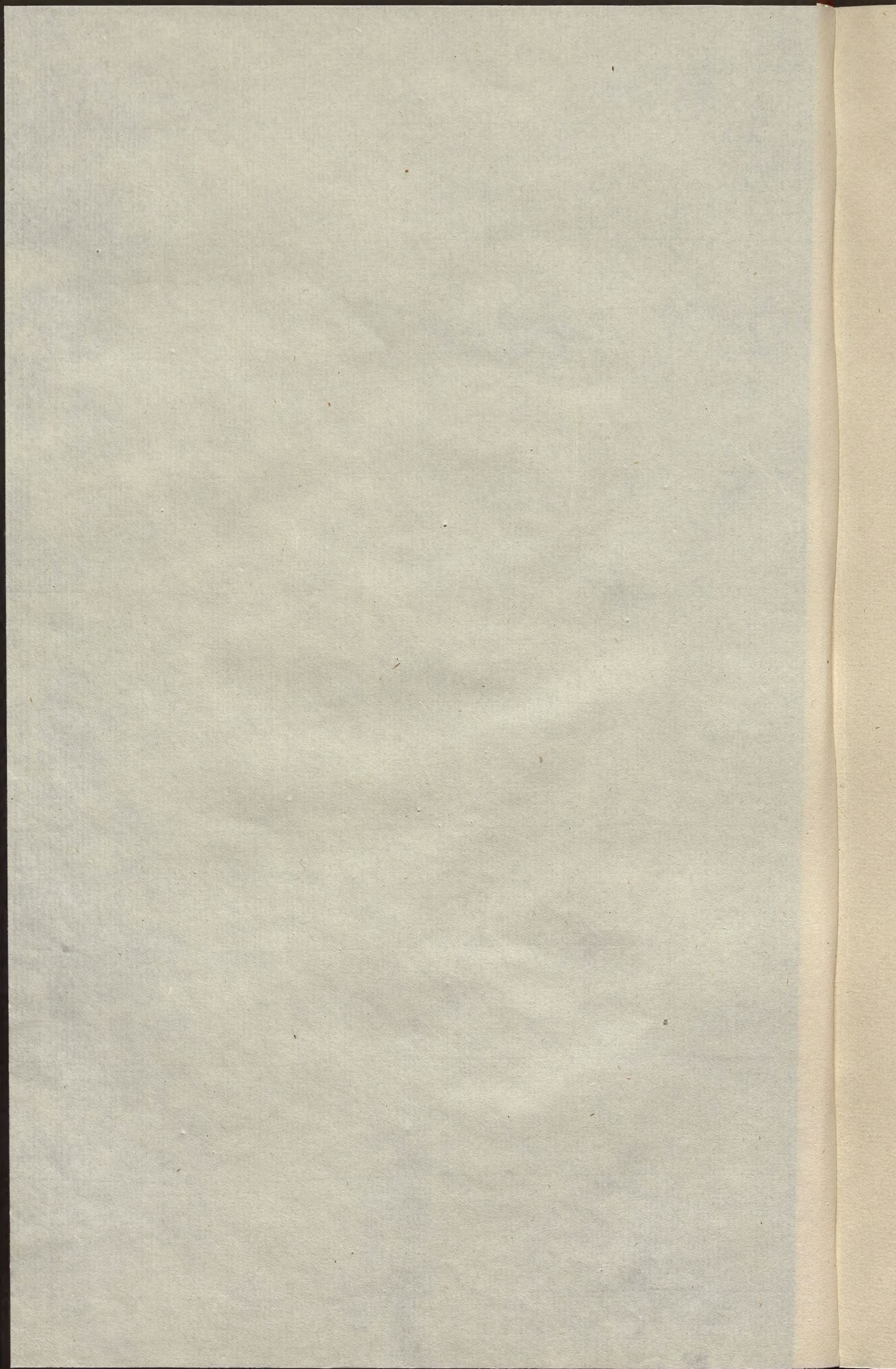


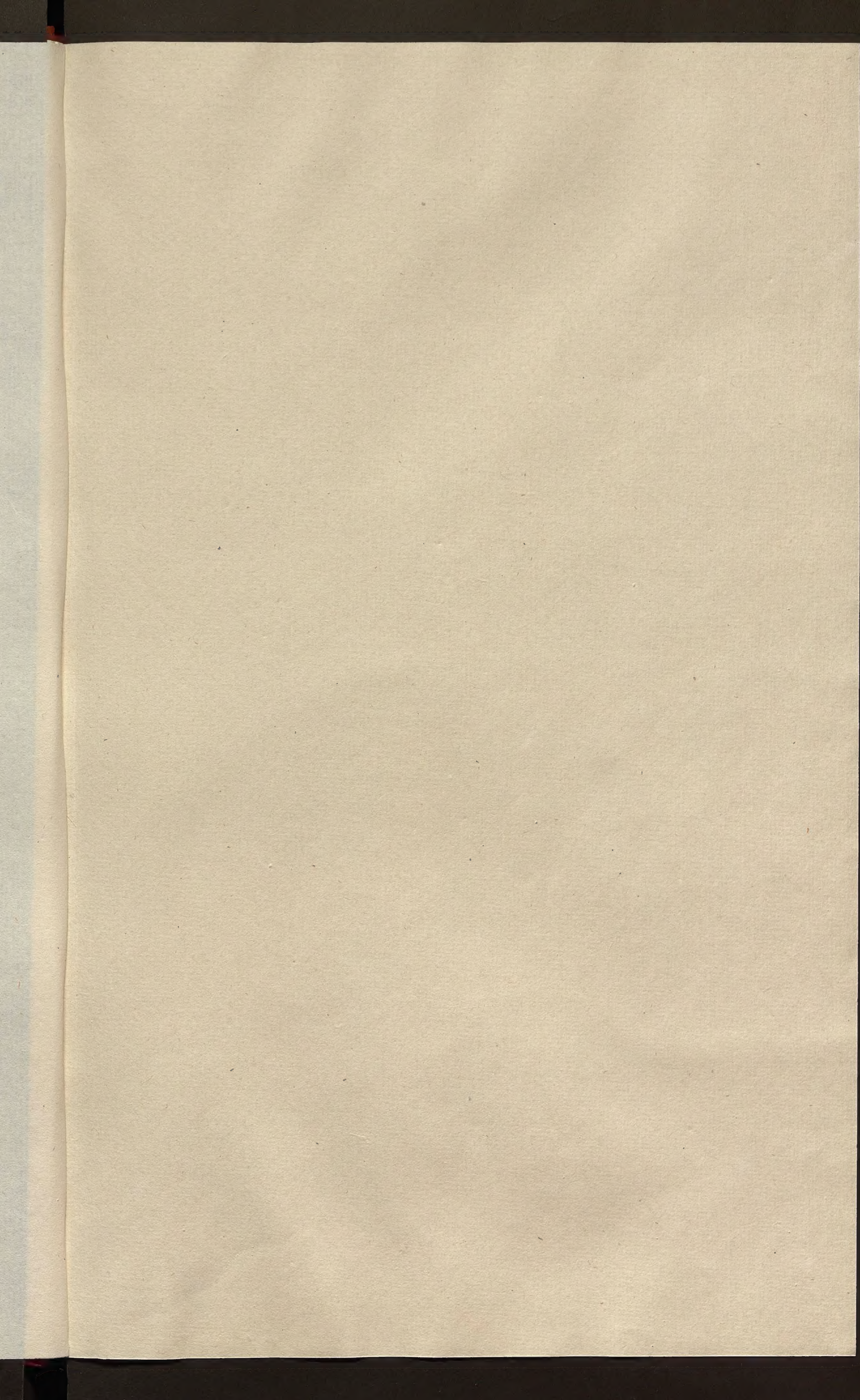
Muz. 35 276 IV











Muz. 35276 IV

Artes. 1108.

Philipp Petrus (in Anglia)

BASSO CONTINVO
GEMMVLÆ
SACRAE

BINIS ET TERNIS VOCIBVS,

AVCTORE R. D.

PETROPHILIPPI ANGLO.

ECCLESIAE COLLEGIATÆ S. VIN-
CENTII SONEGIENSIS CANONICO:

Et Serenissimorum ALBERTI ET ISABELLÆ
Archiducum Austriae &c: Organista.

Nunc primum in lucem edita.



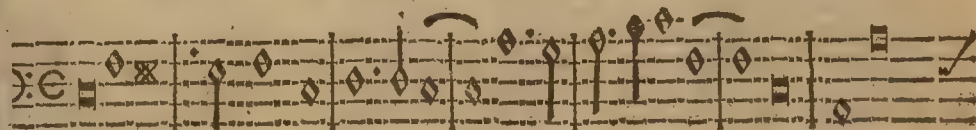
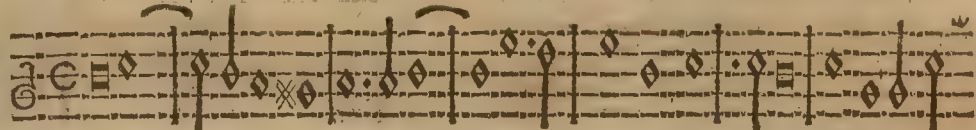
ANTVERPIÆ

Apud Hæredes Petri Phalesij Typographi Musices ad insigne

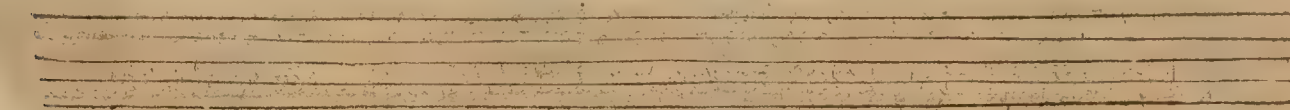
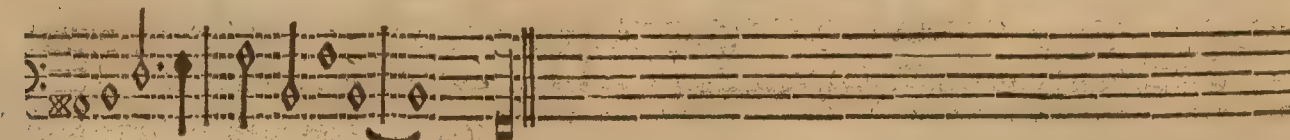
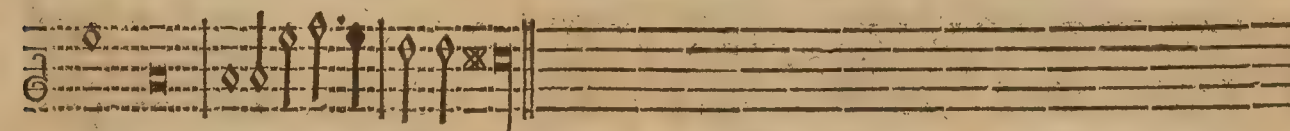
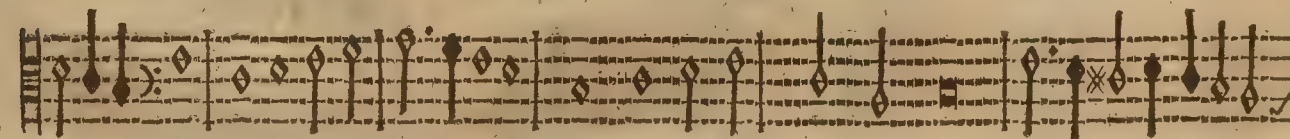
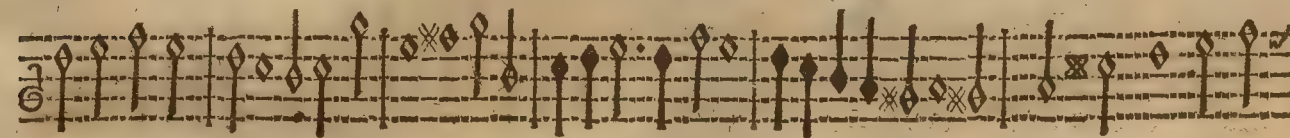
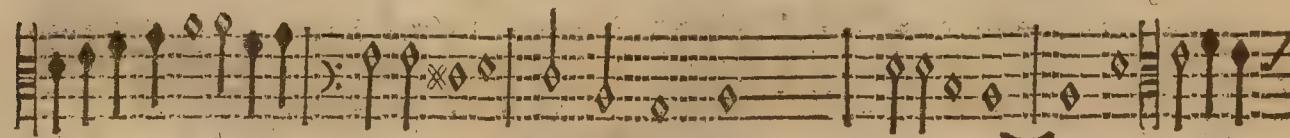
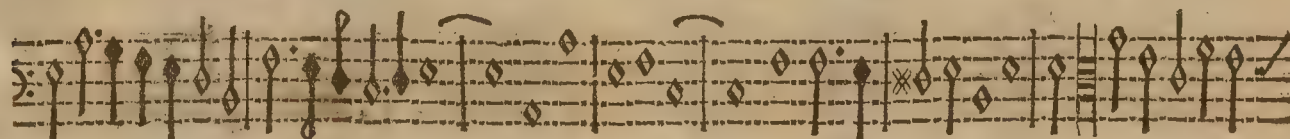
DAVIDIS REGIS

M. D. C. XXXIV.

Muz. 35276 IV

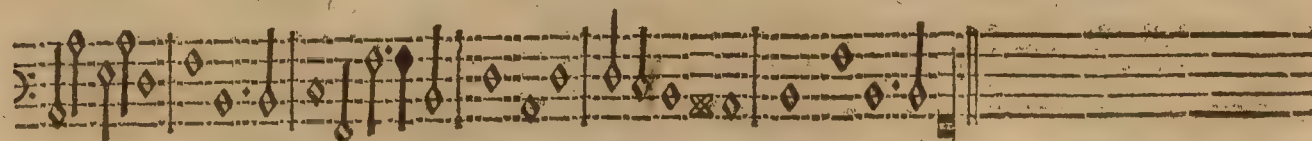
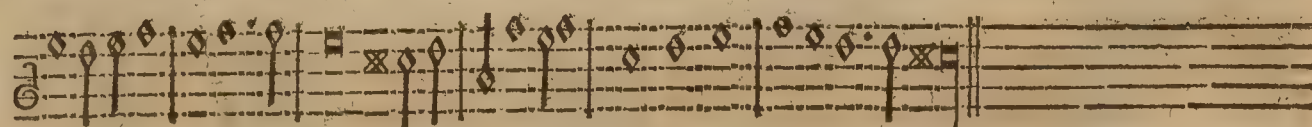
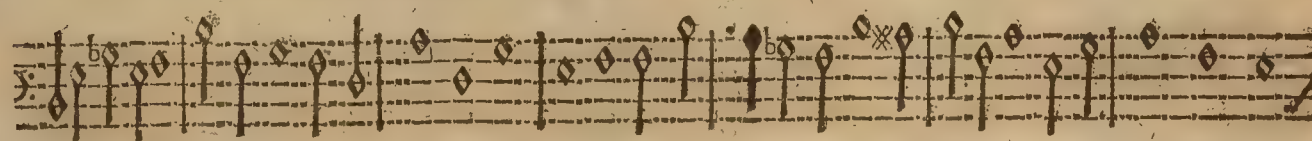
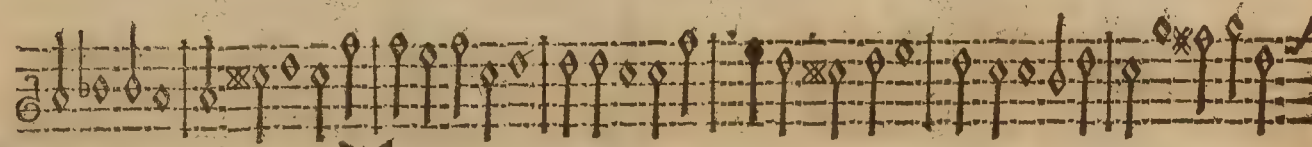
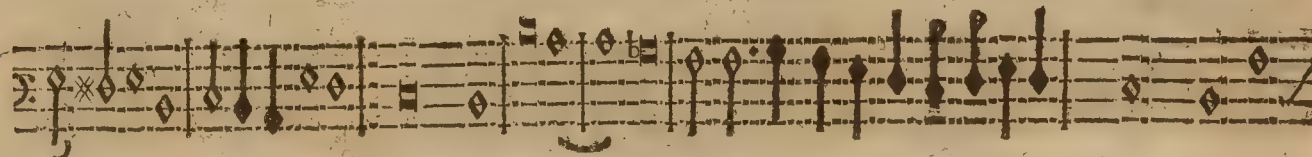
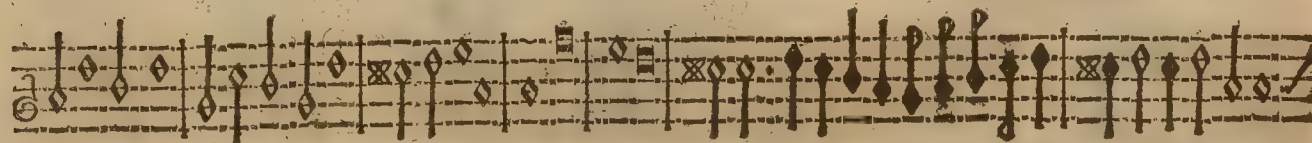
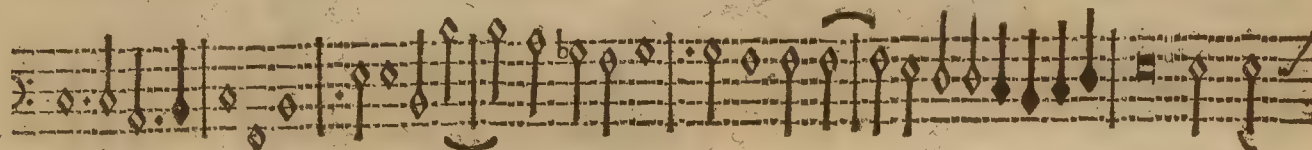
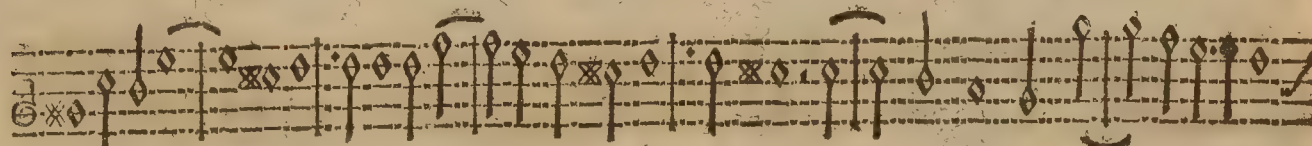
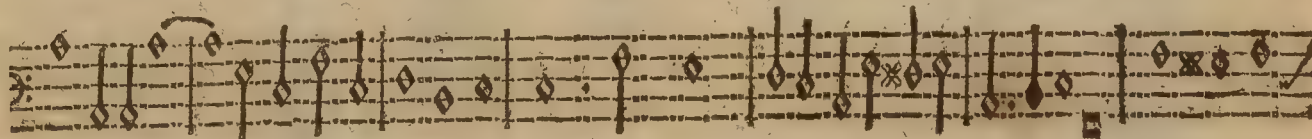


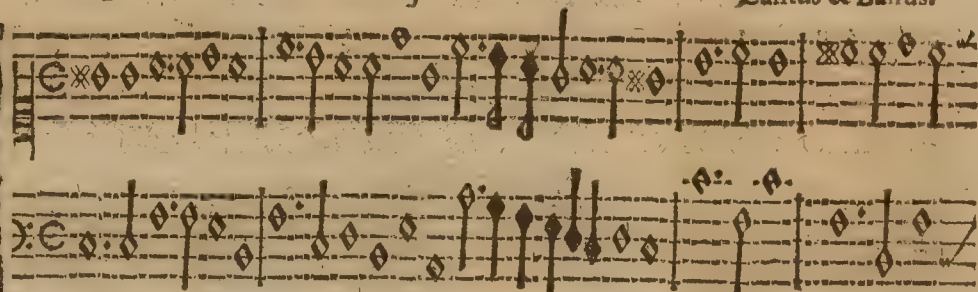
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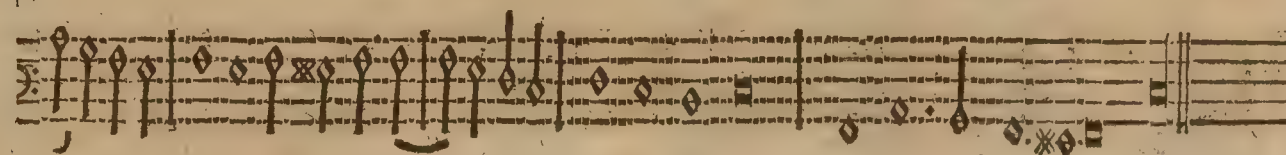
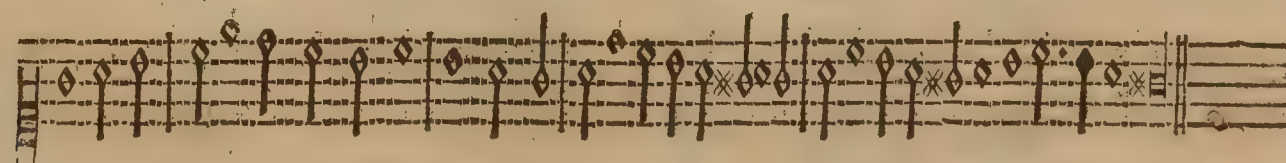
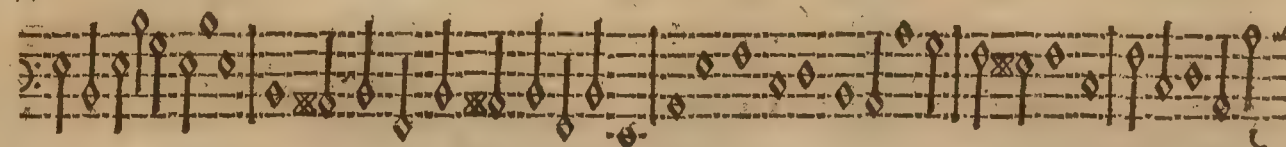
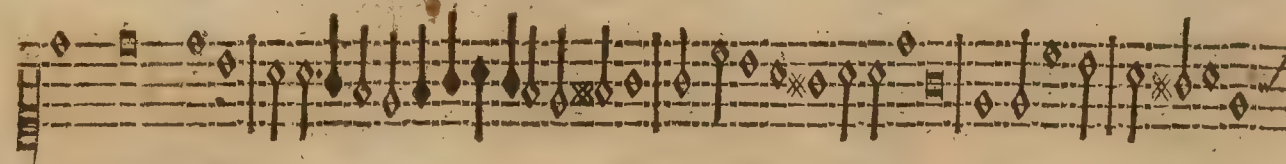
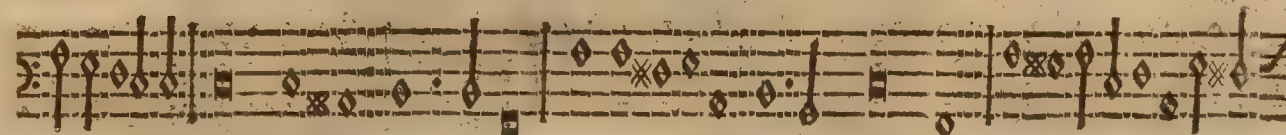
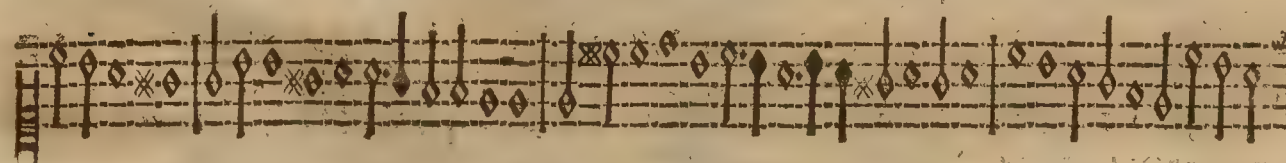
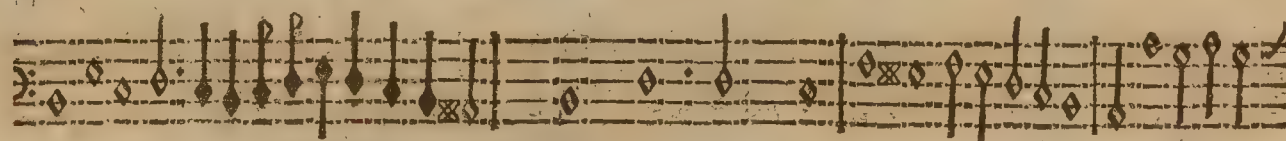
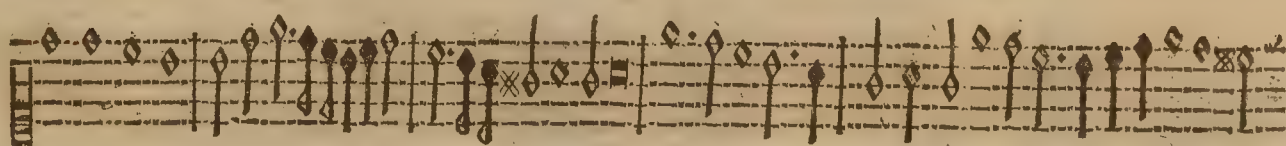


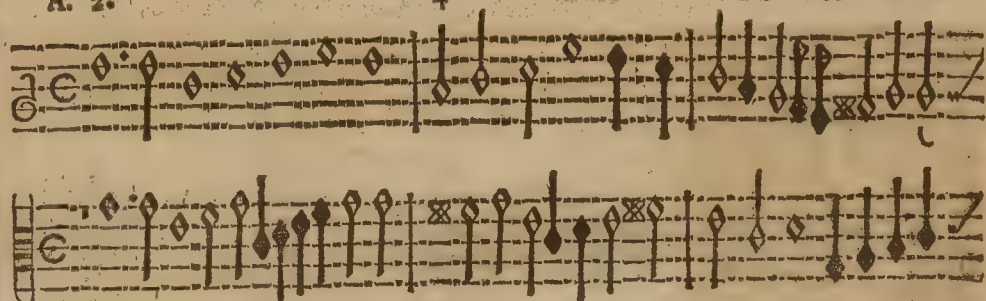
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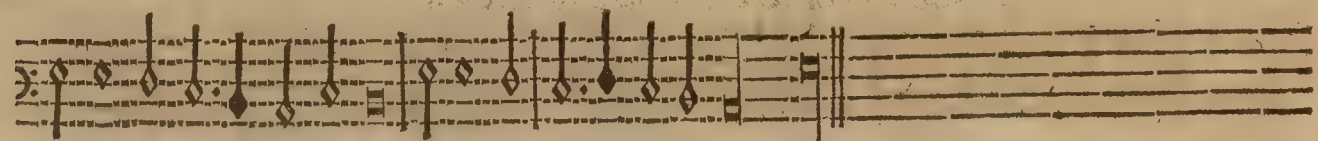
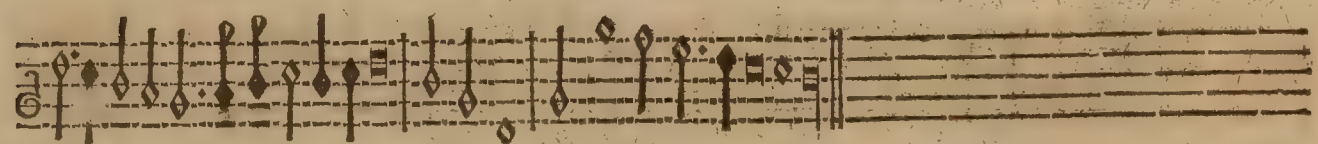
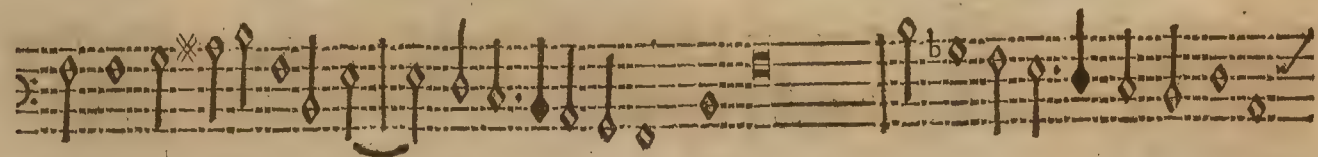
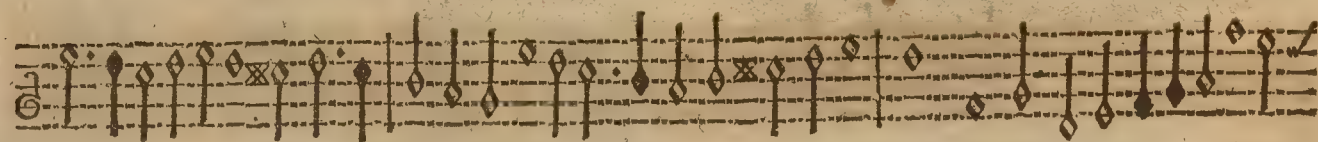
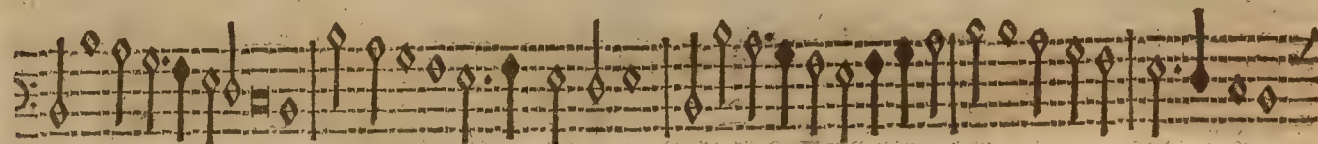
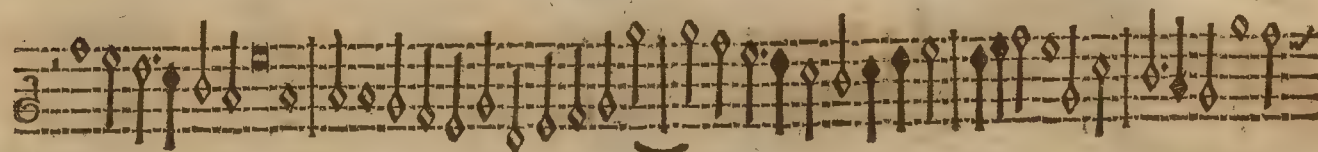
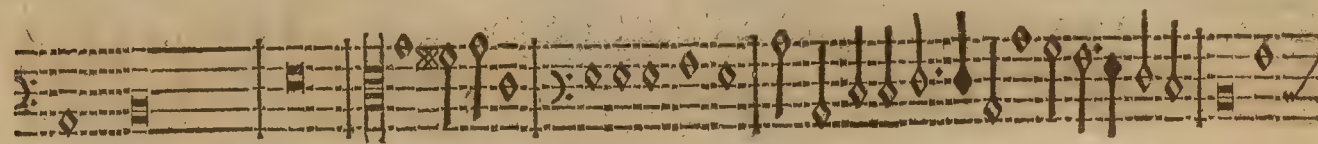
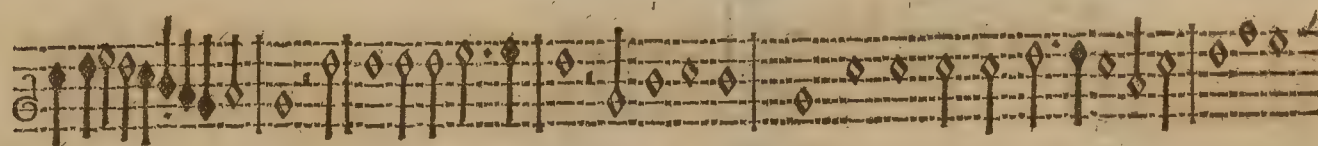
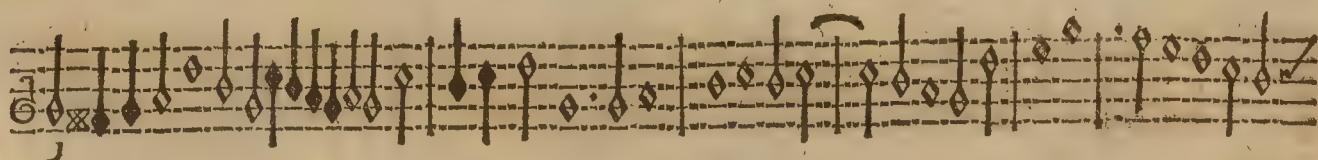


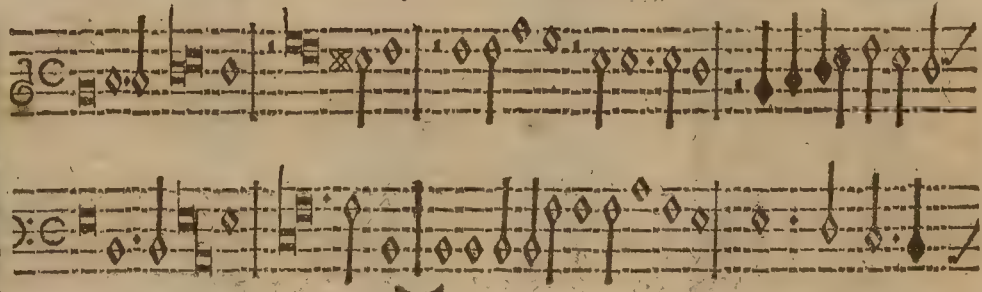
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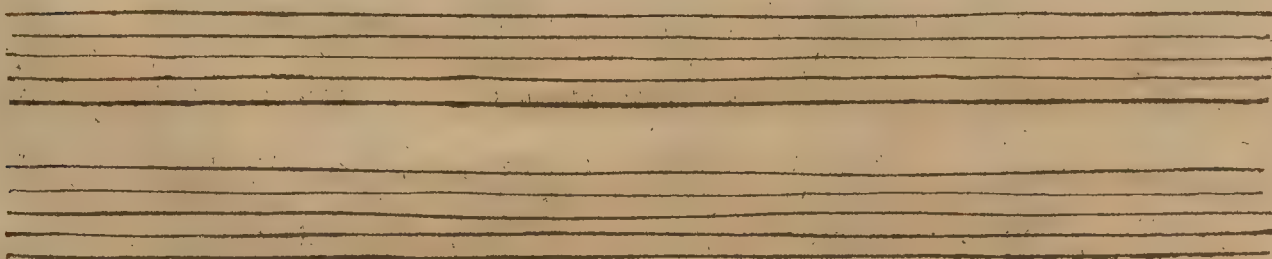
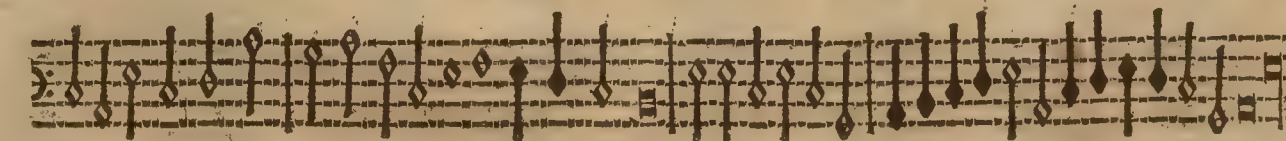
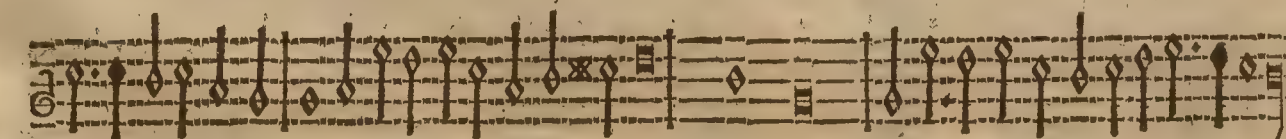
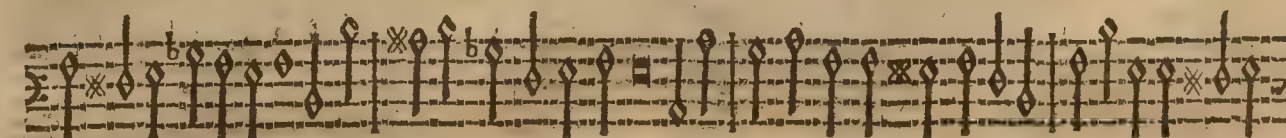
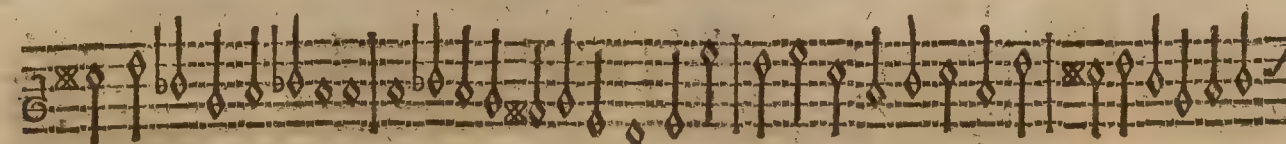
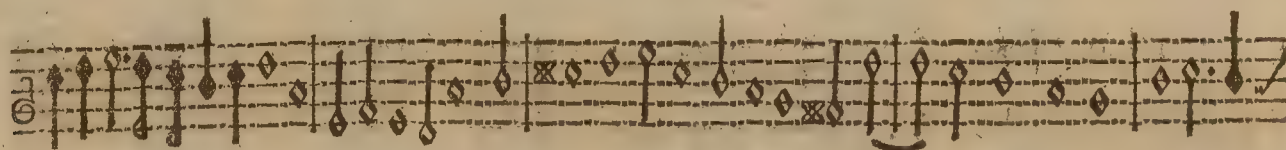


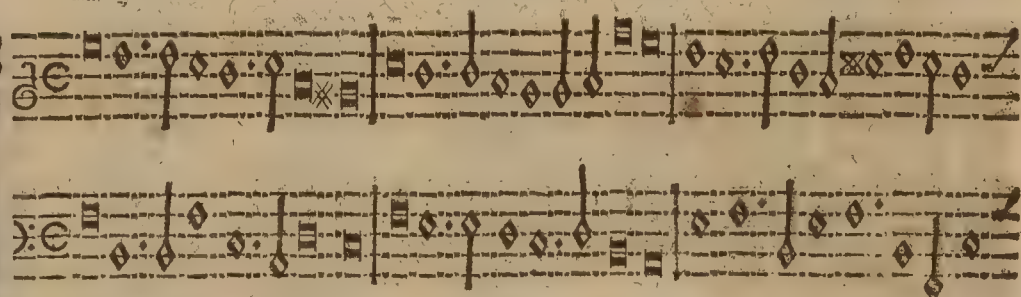
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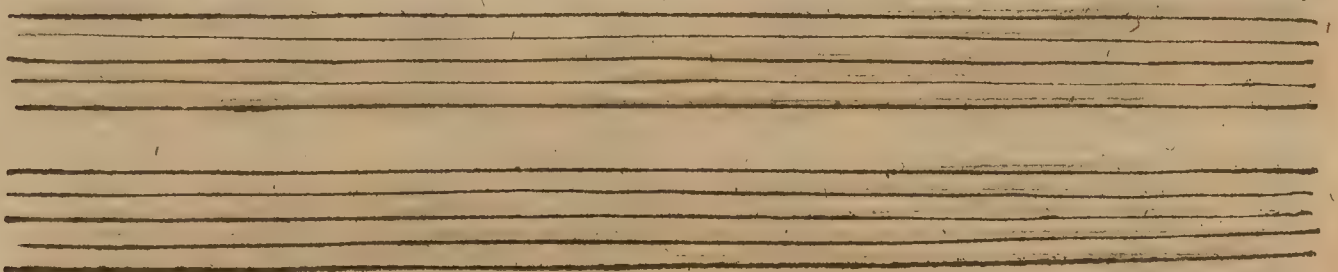
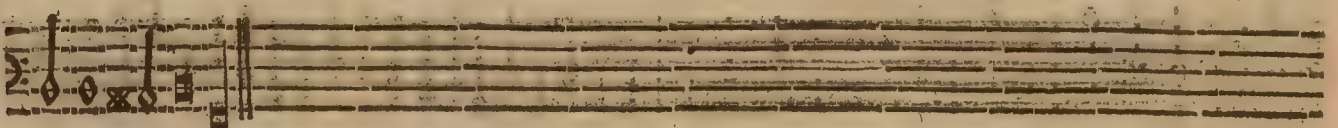
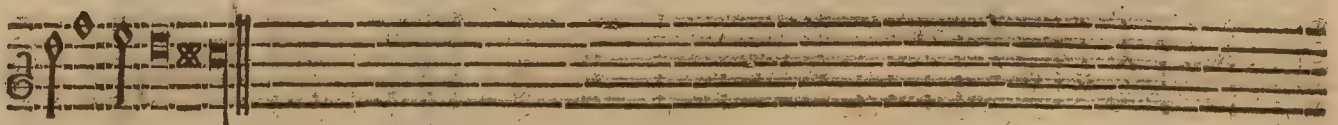
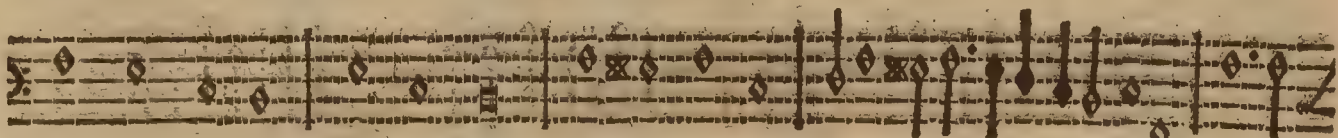
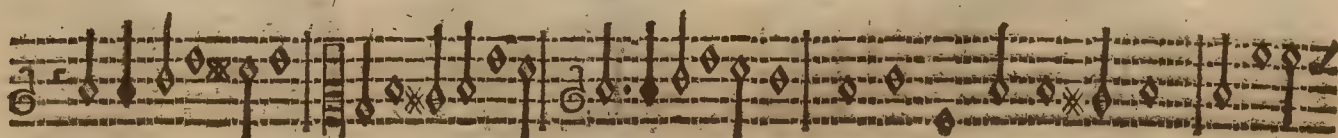
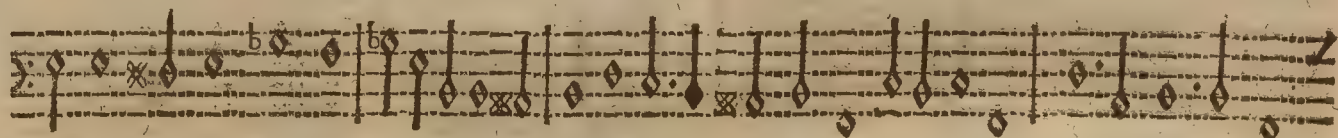
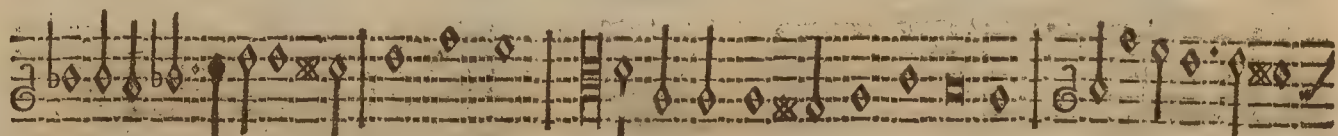
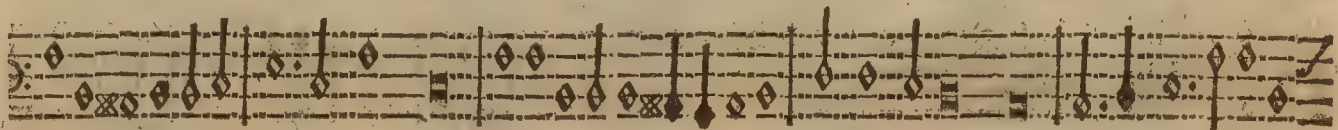


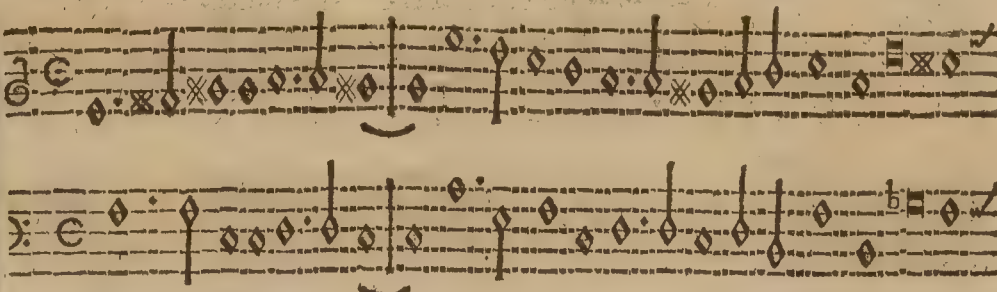
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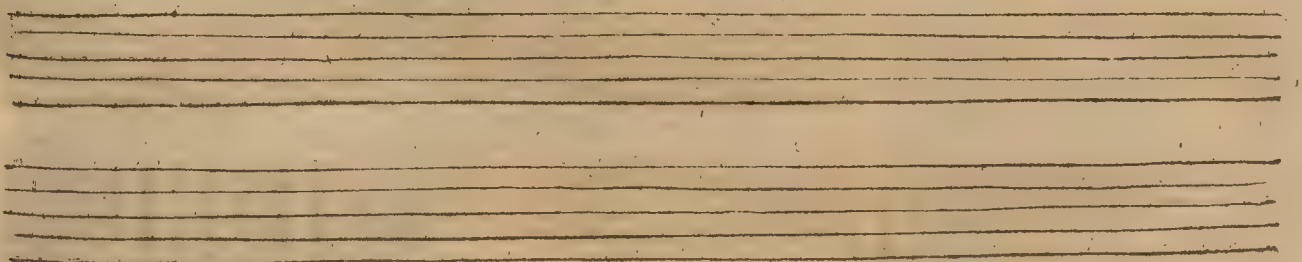
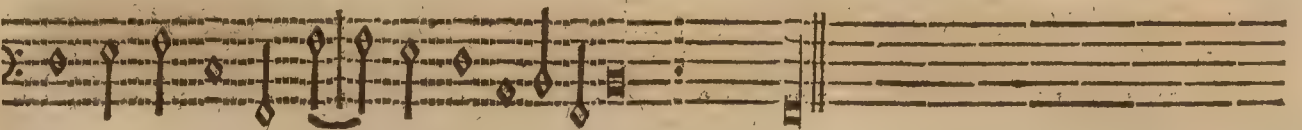
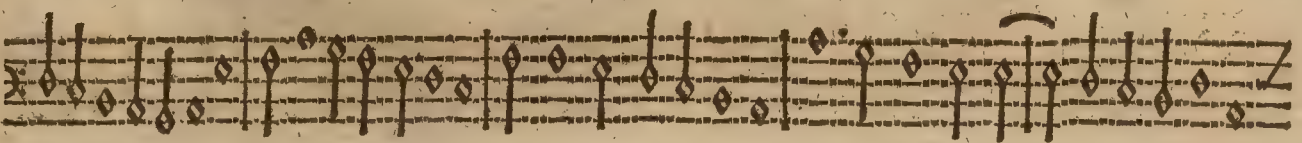
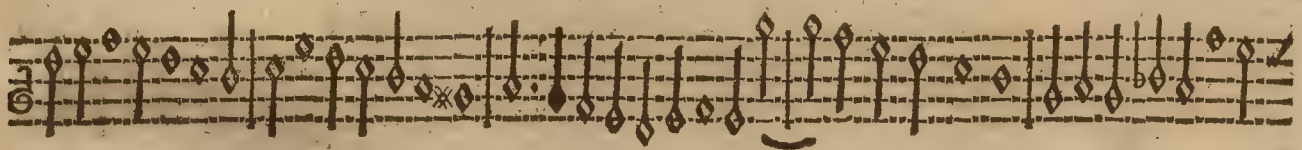
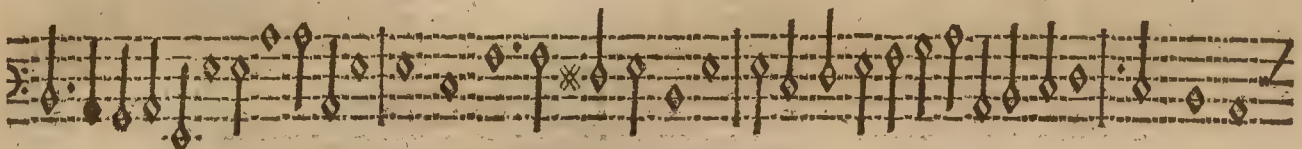
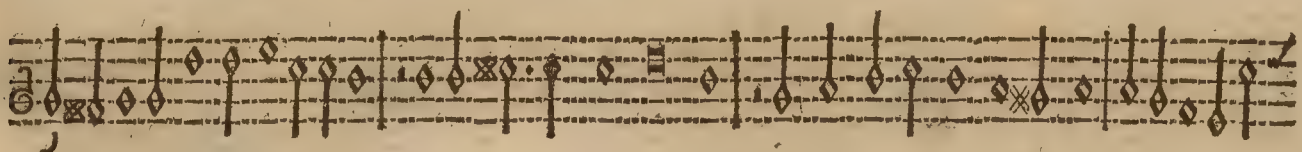
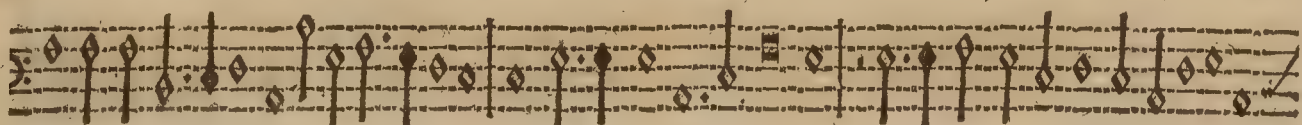
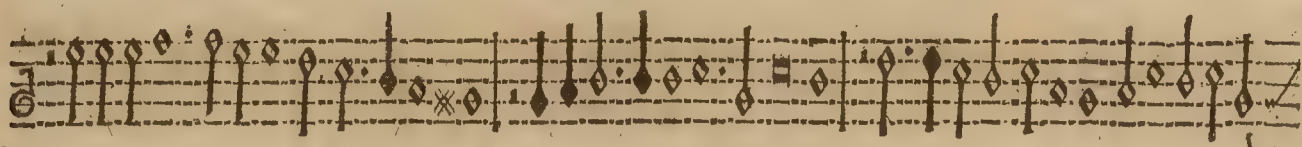


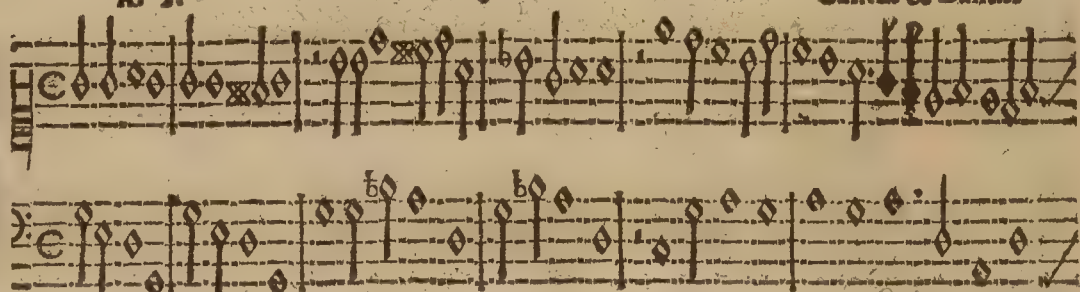
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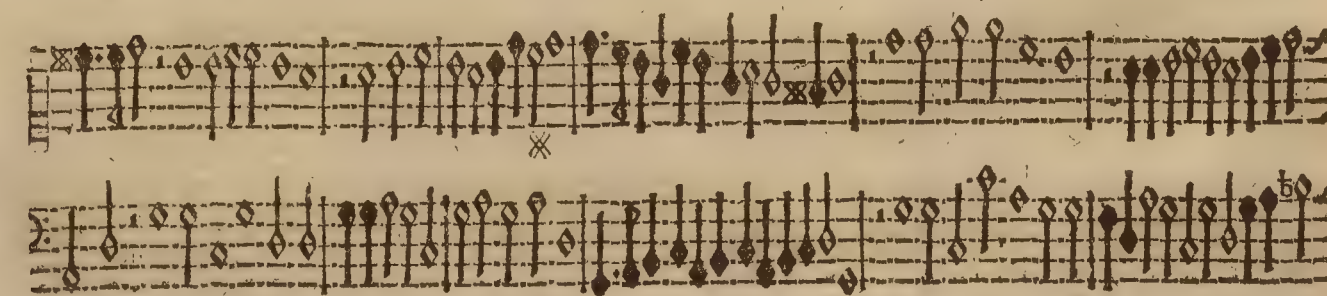
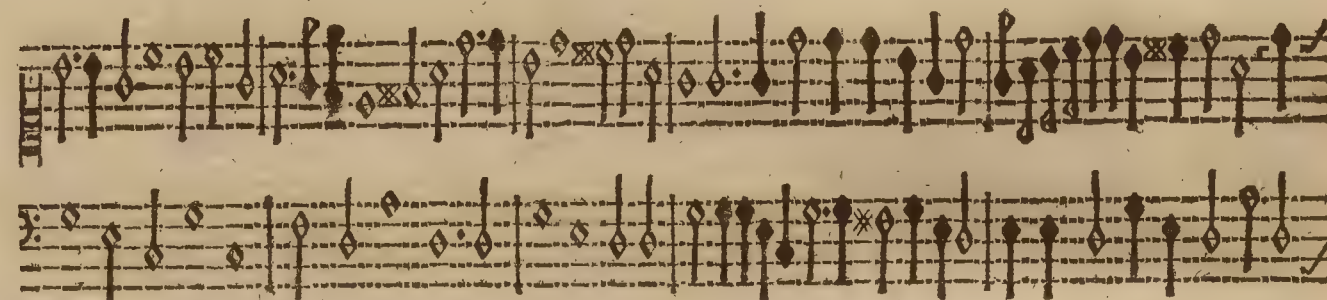
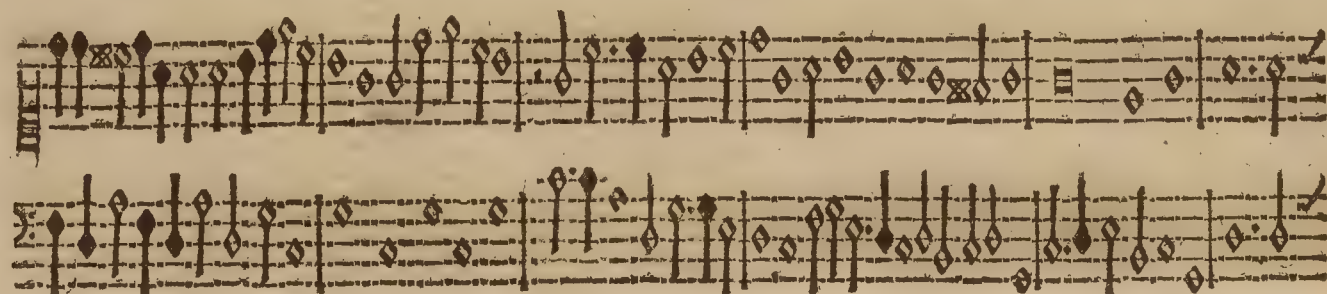
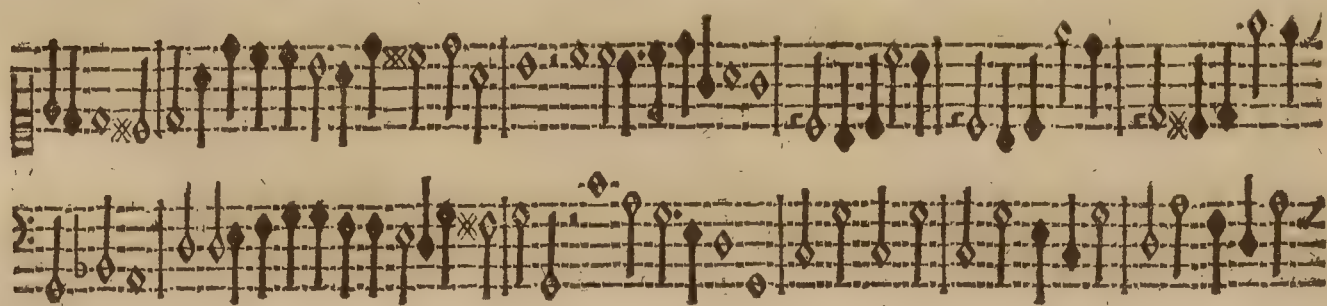


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Anis sancte:



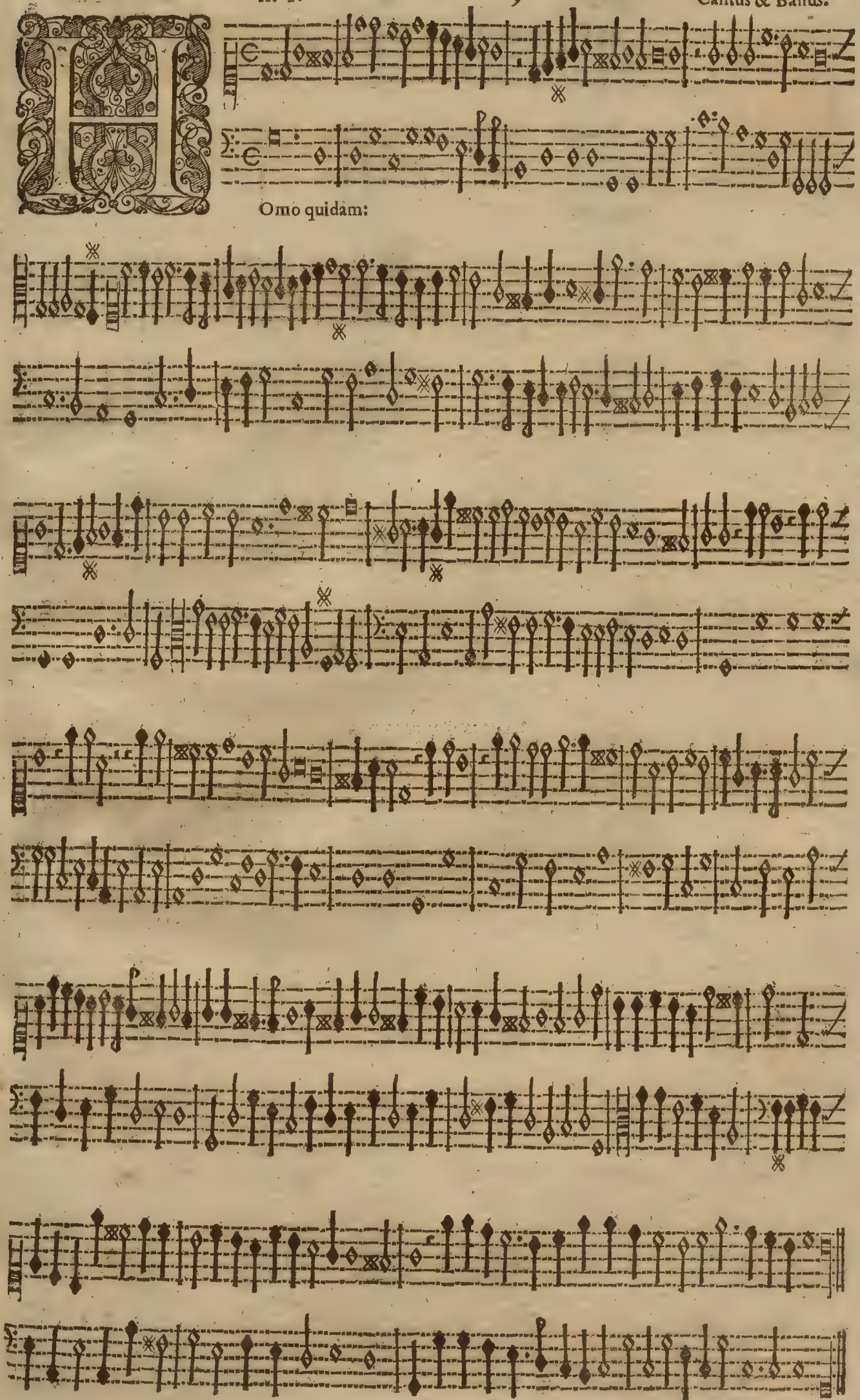
A. 2.

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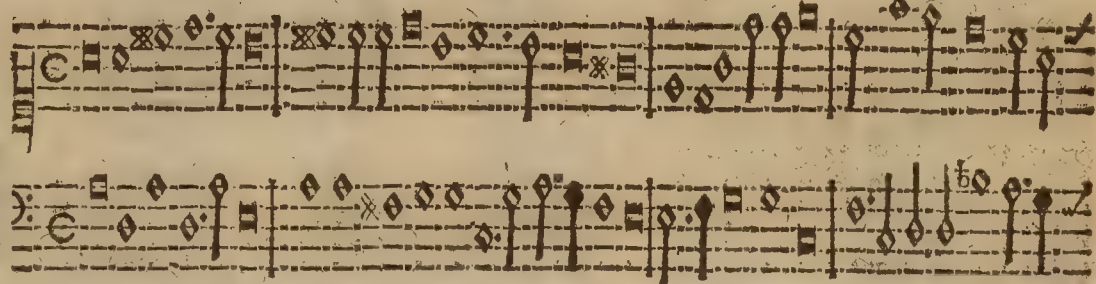
Cantus & Bassus.



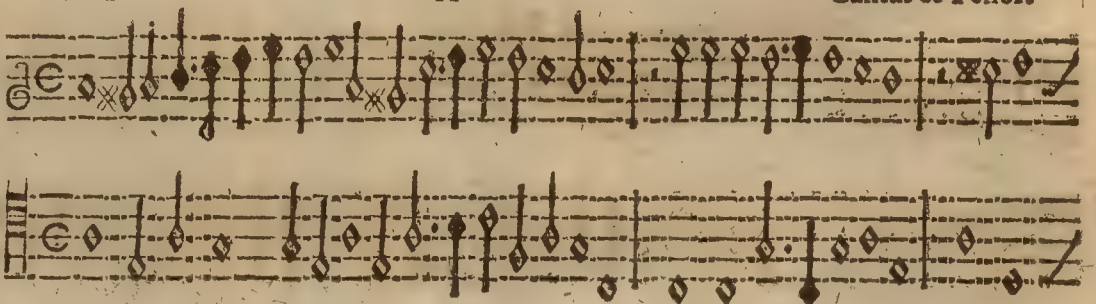
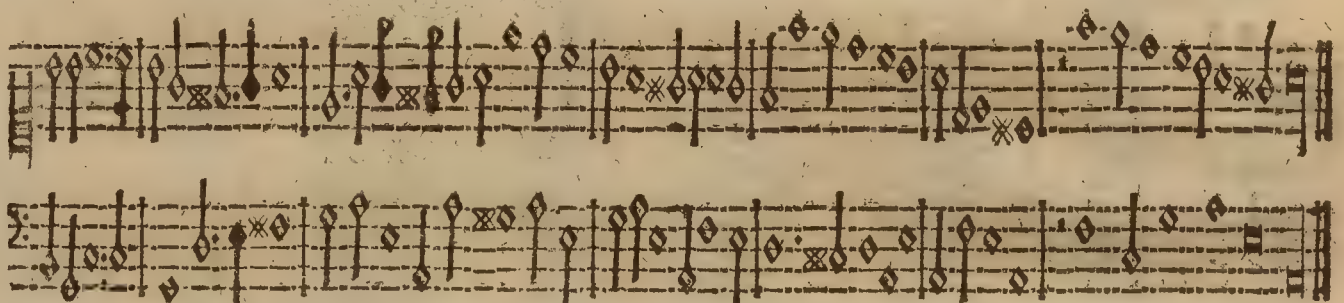
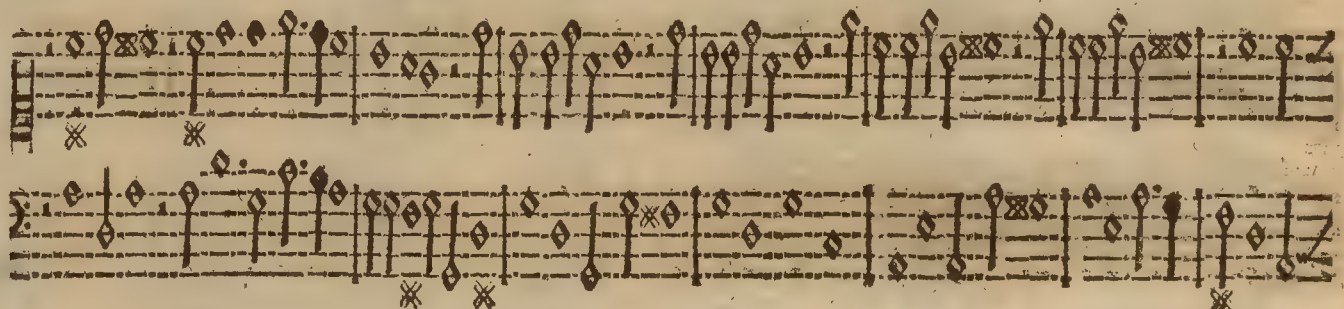
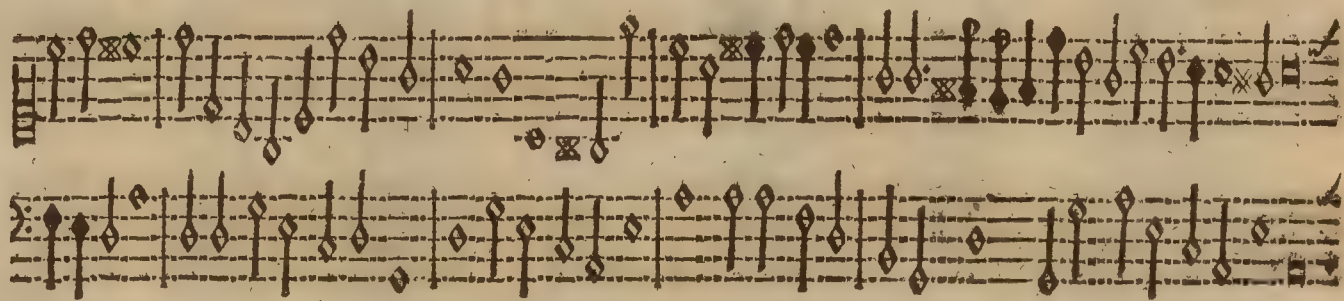
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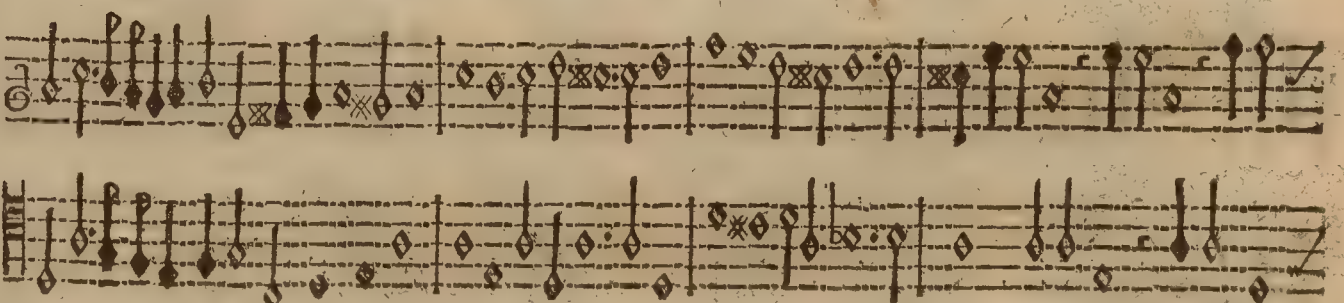
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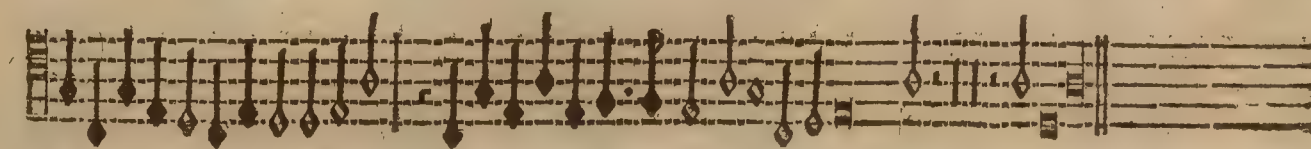
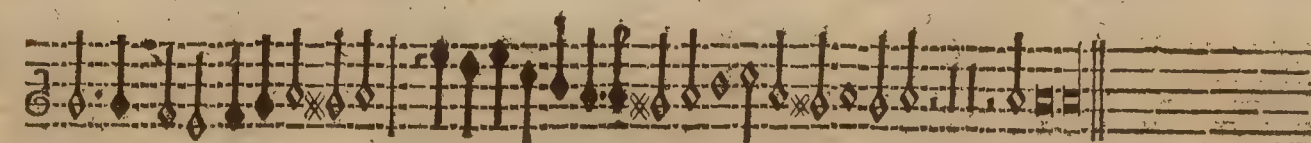
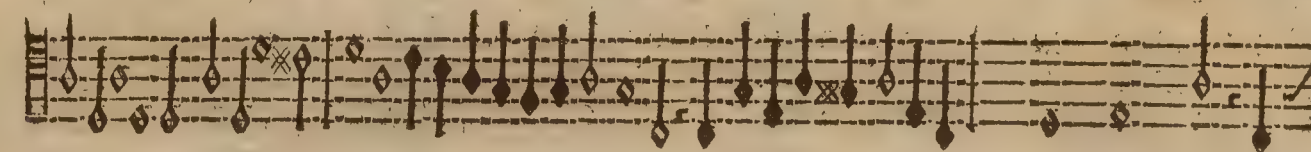
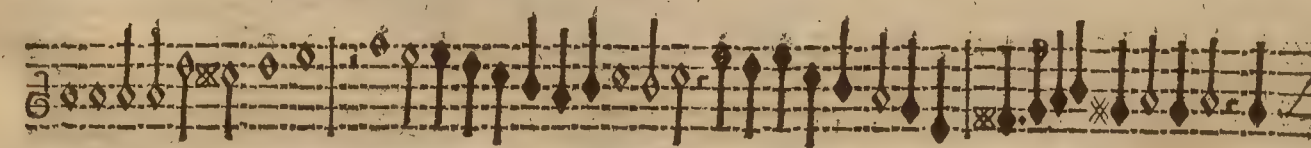
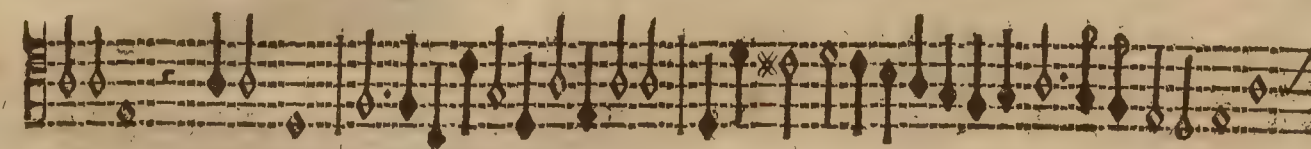
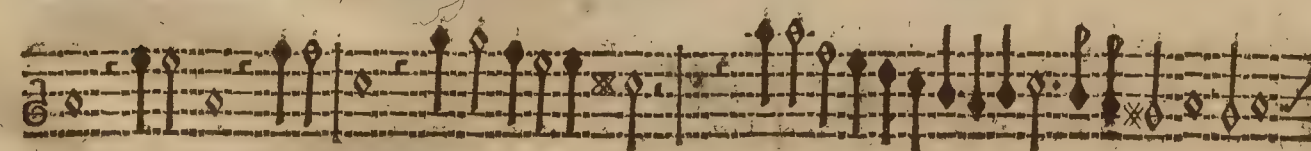
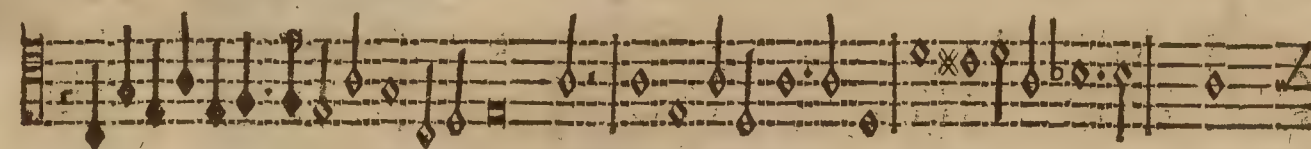
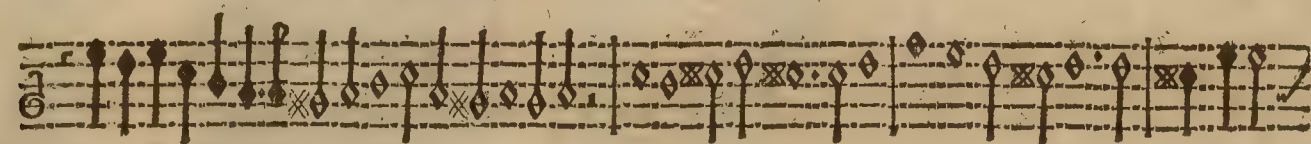
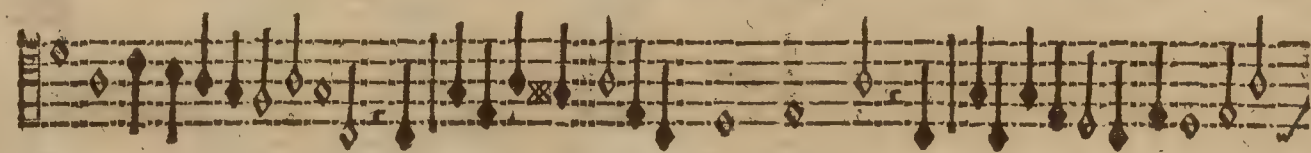
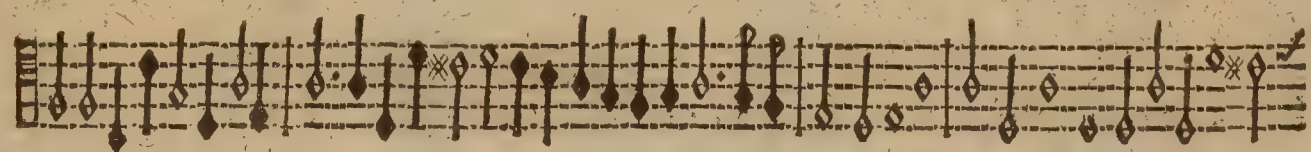


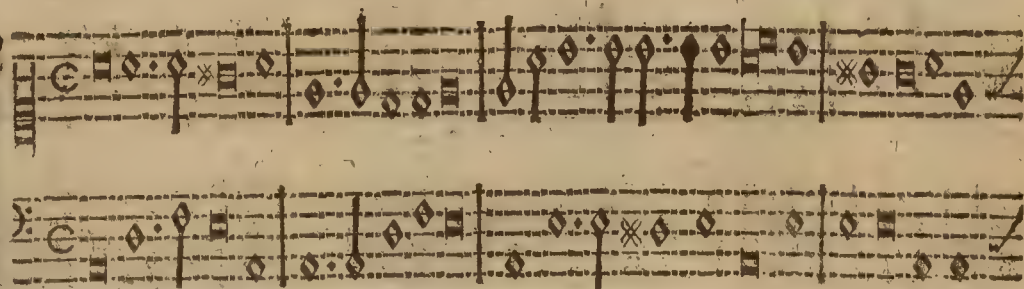
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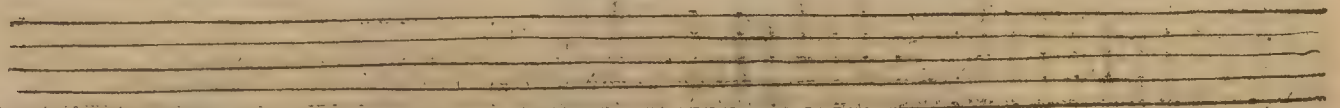
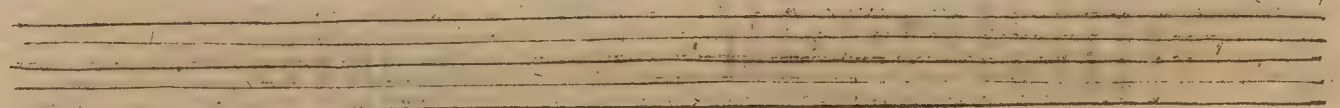
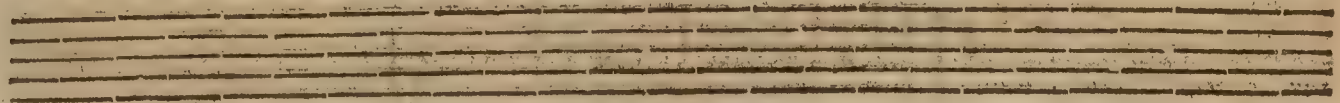
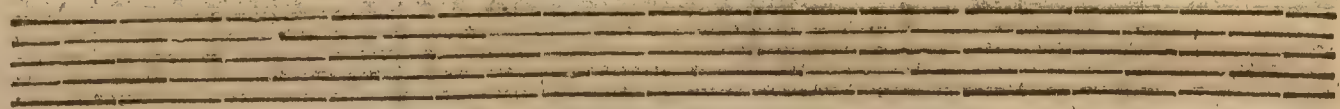
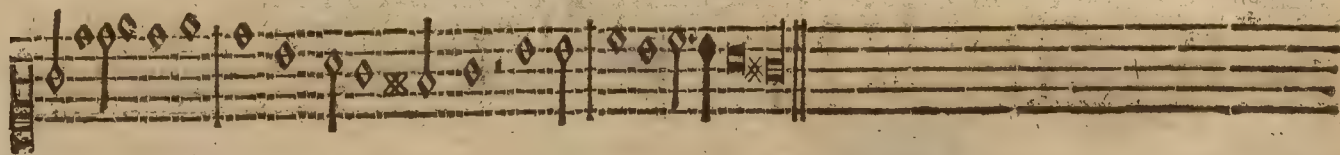
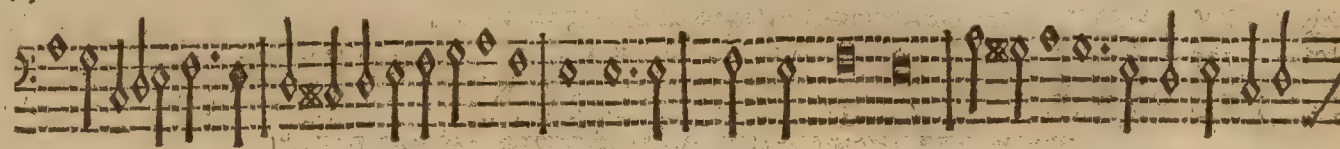
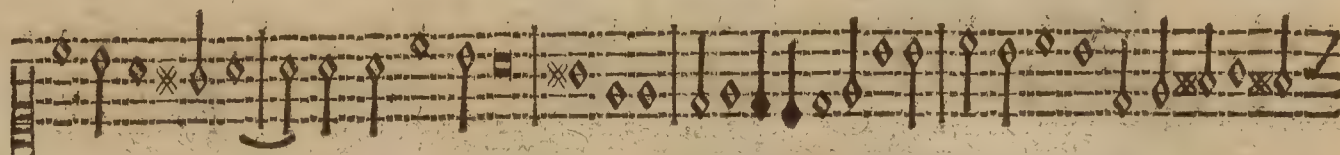
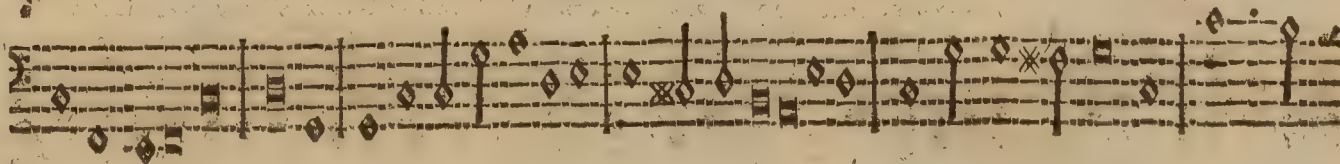
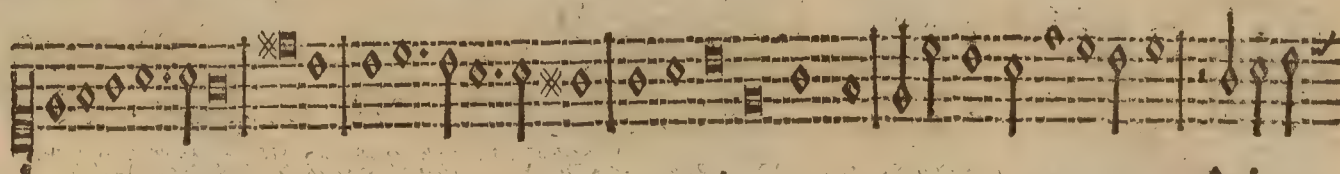
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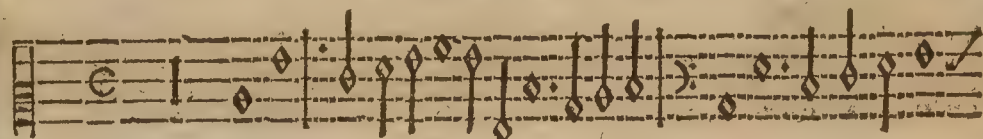
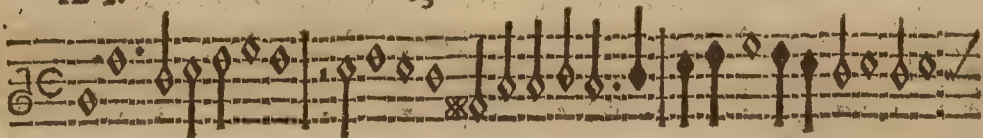




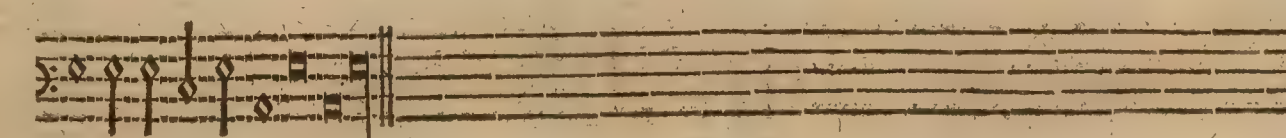
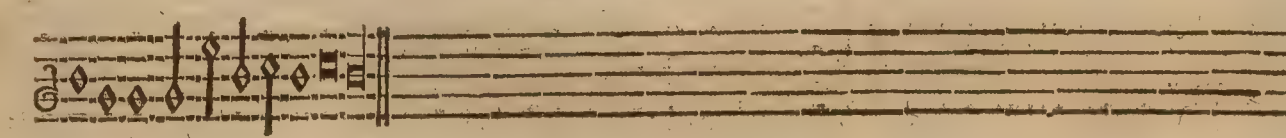
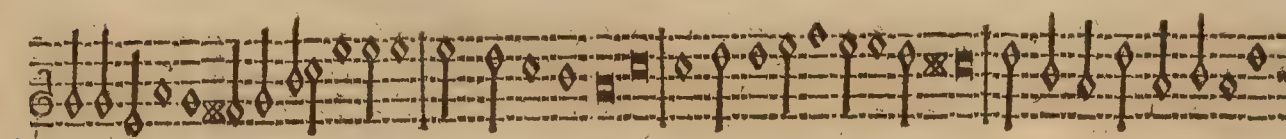
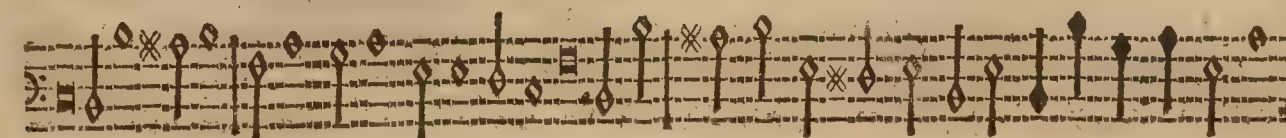
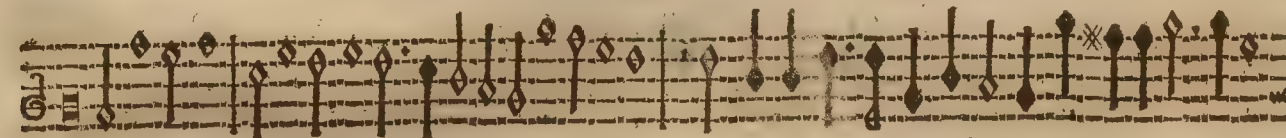
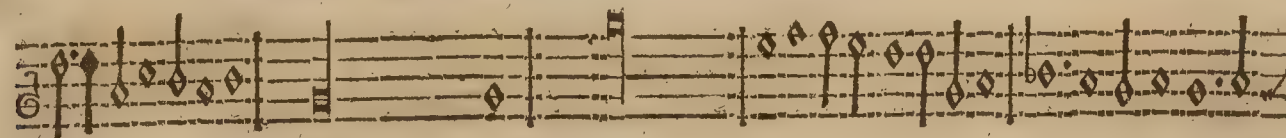
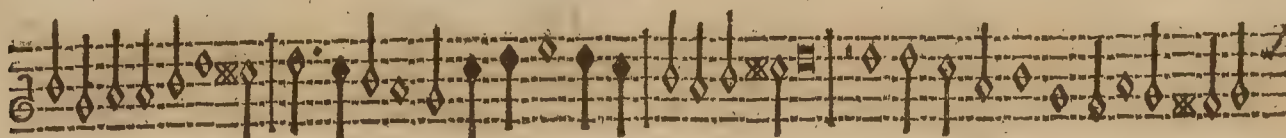


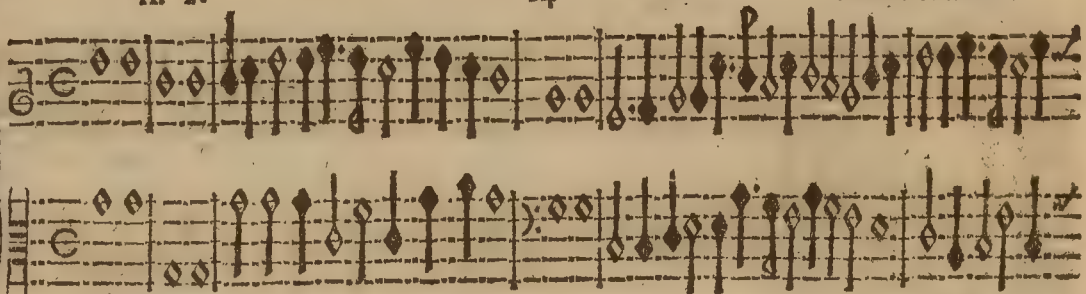
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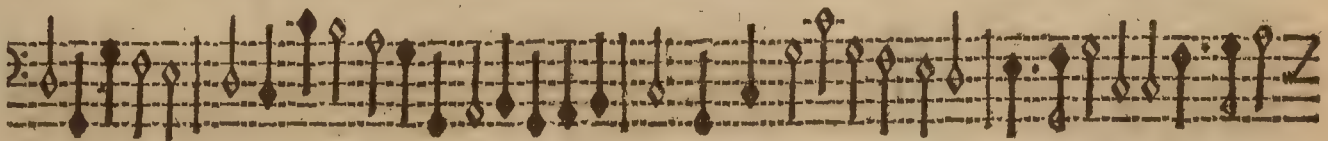
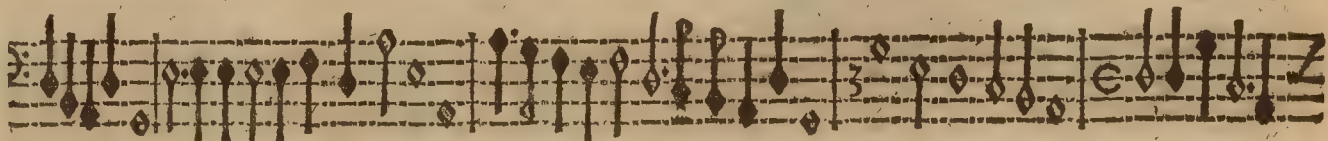
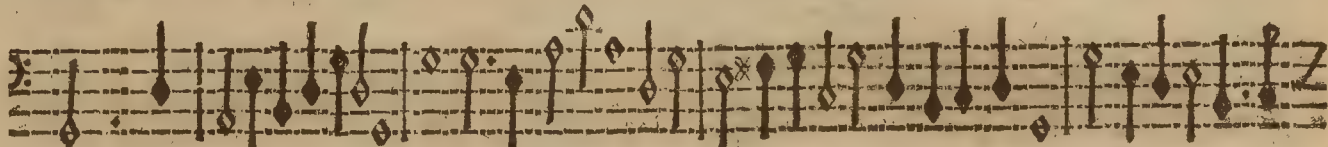
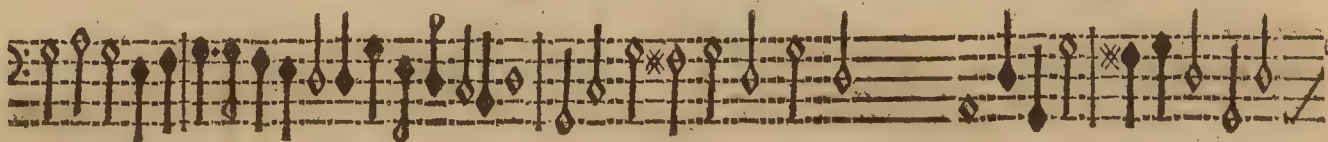


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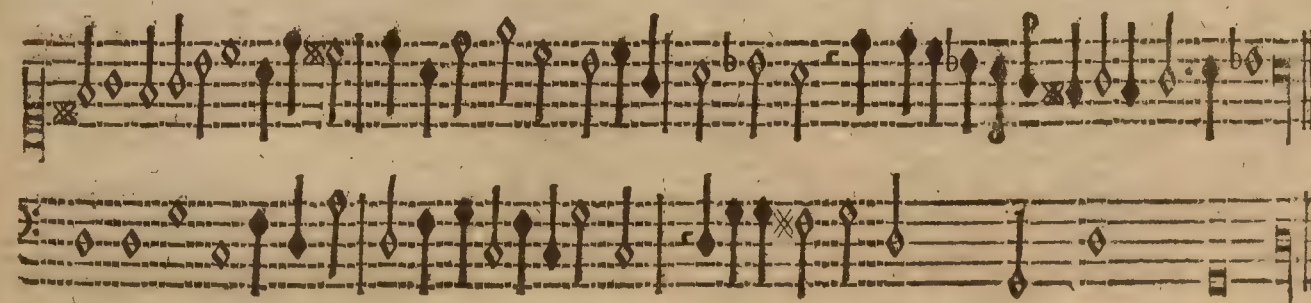
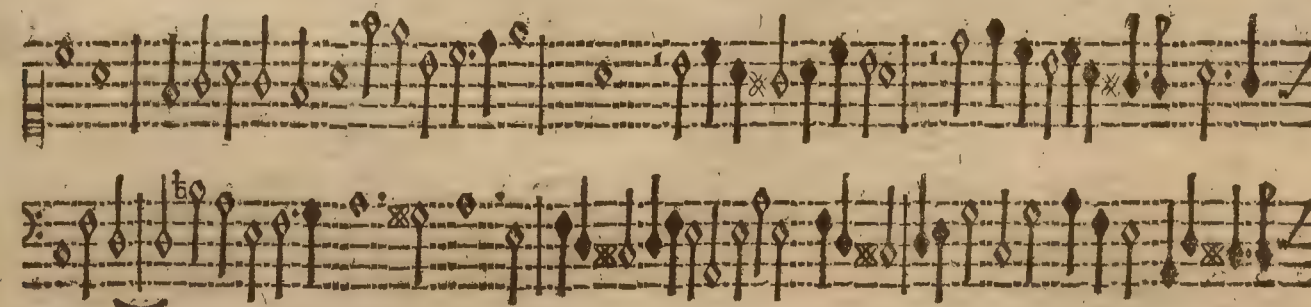
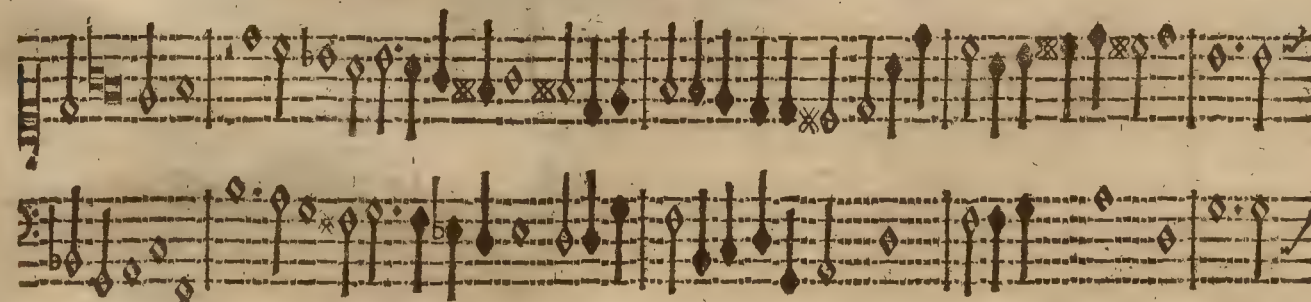
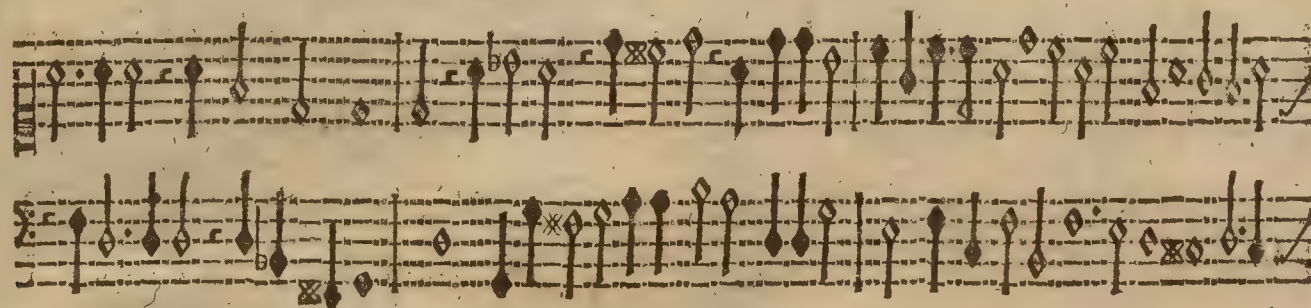
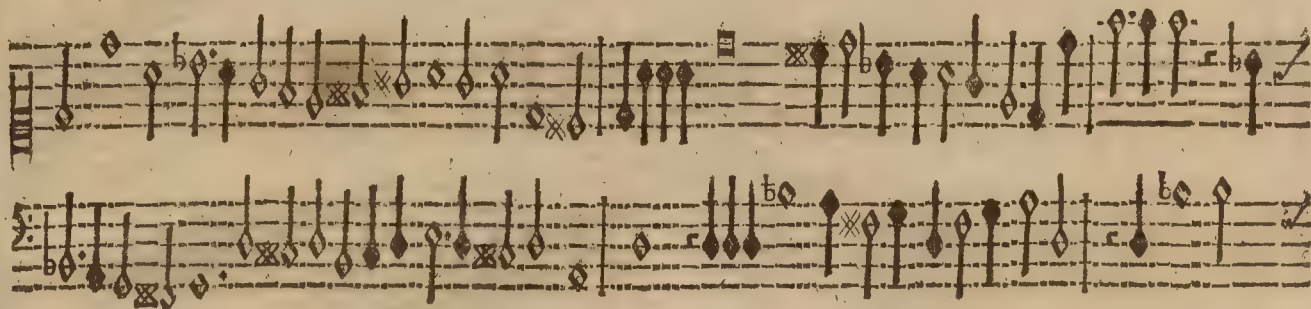


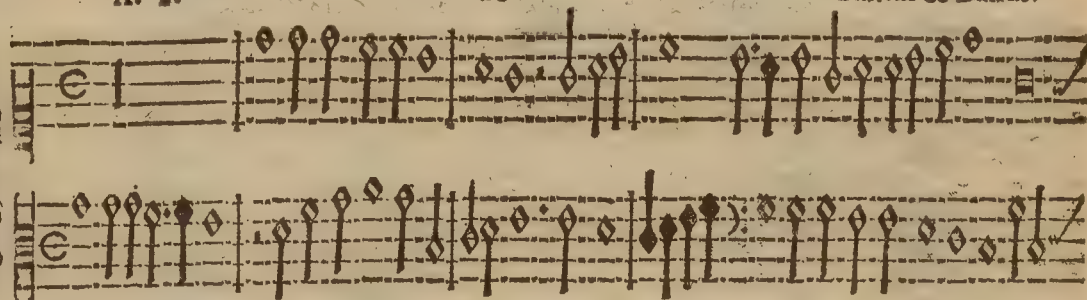
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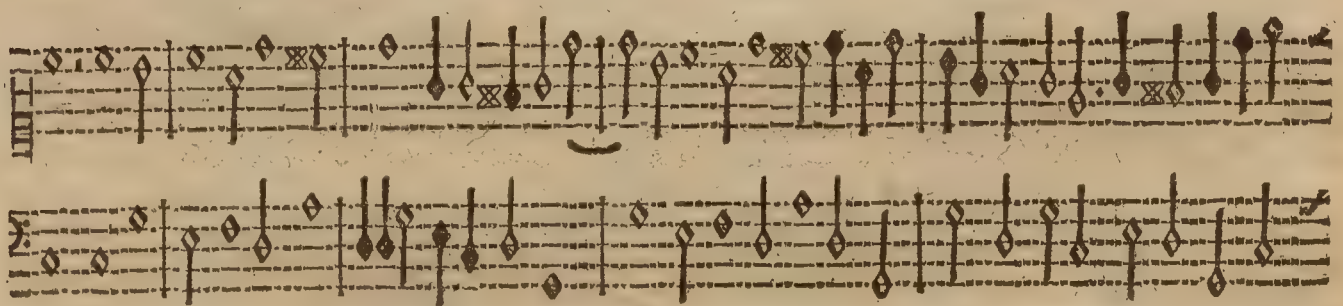
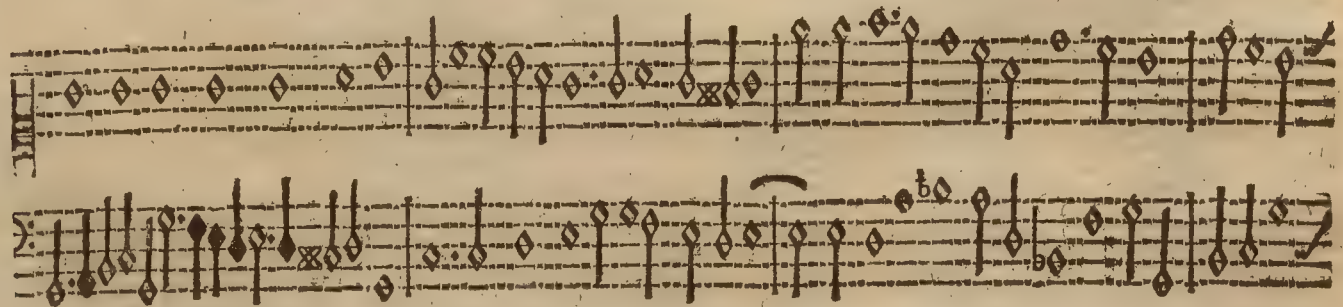
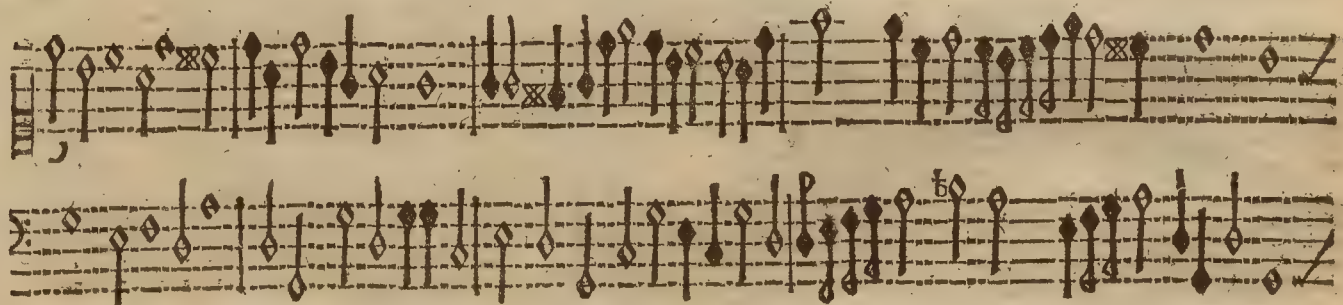
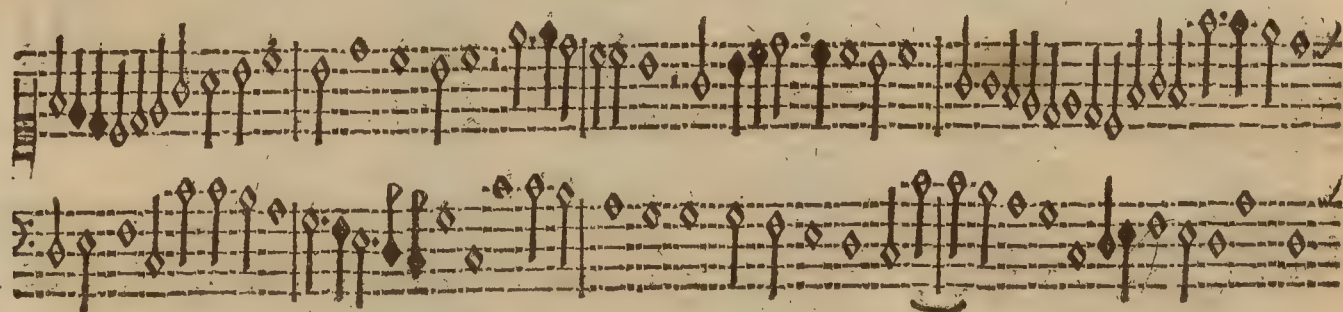


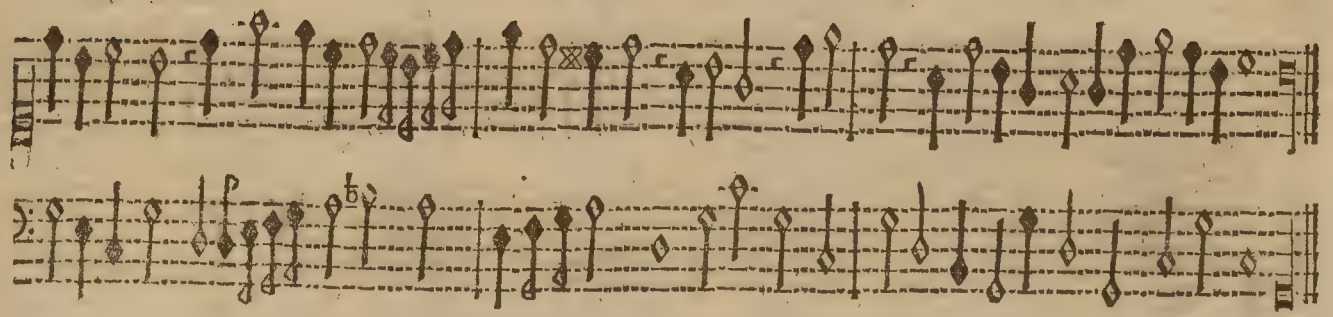
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Escendit Angelus:






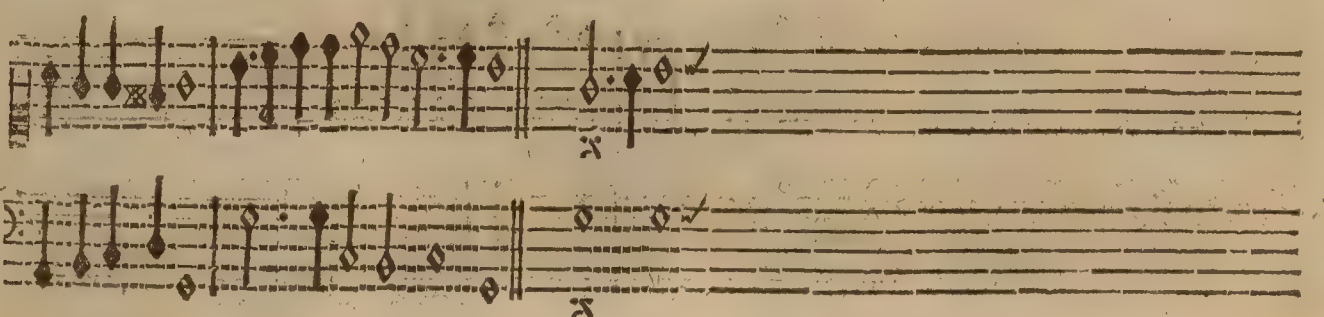
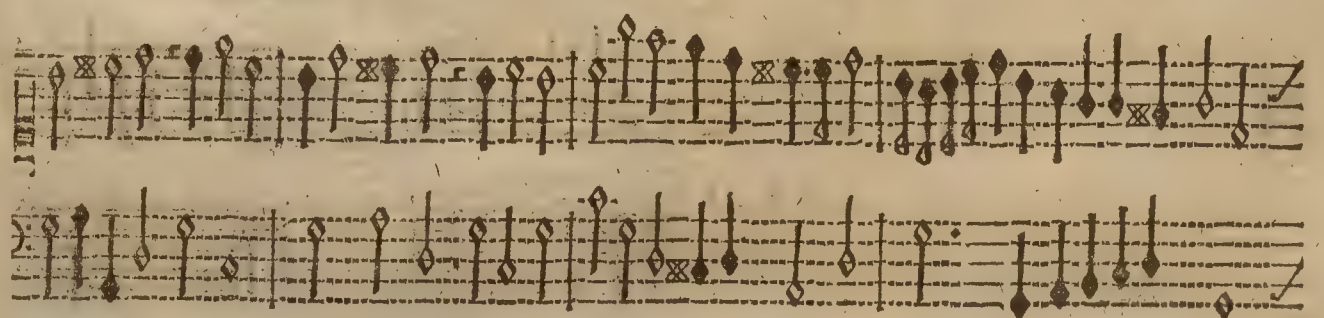
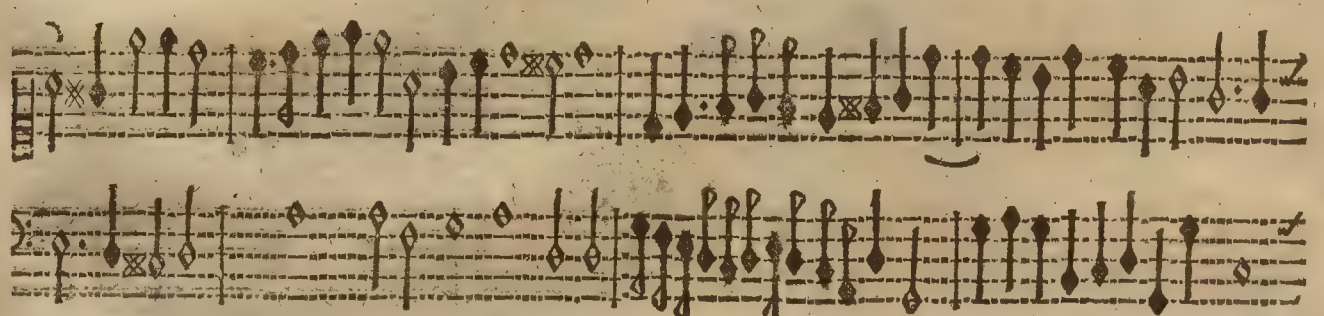
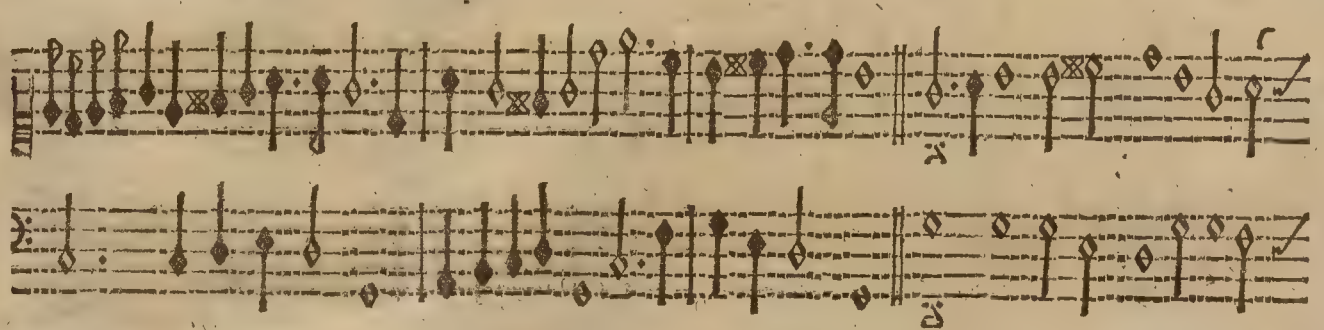
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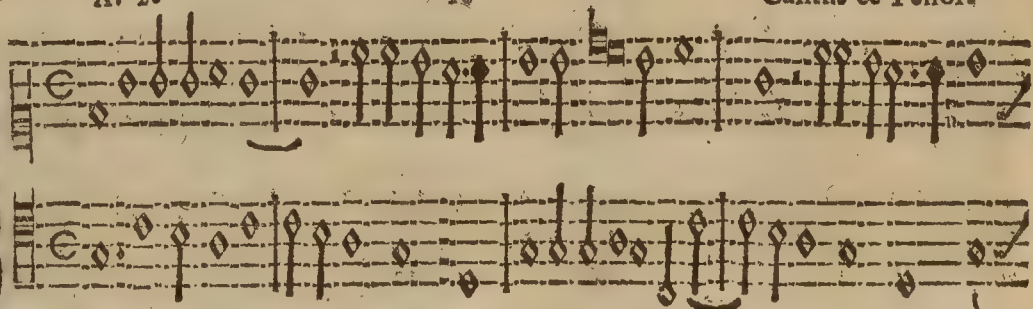
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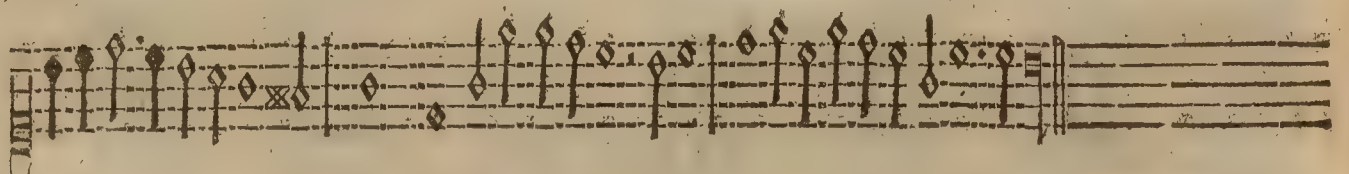
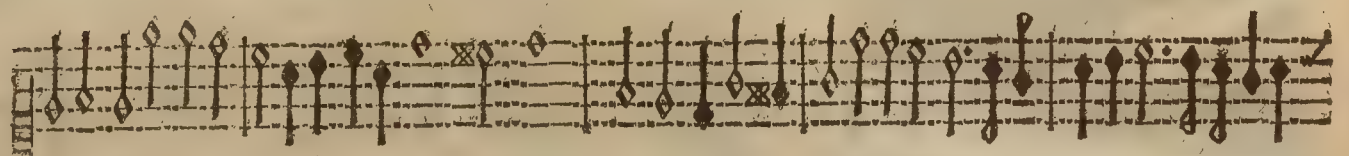
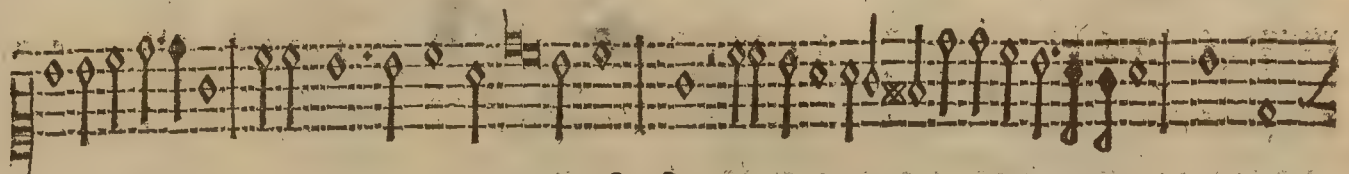
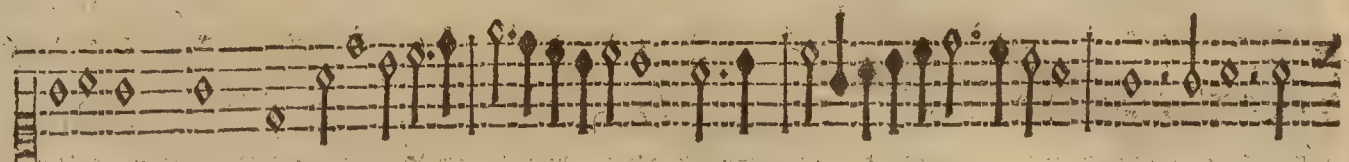
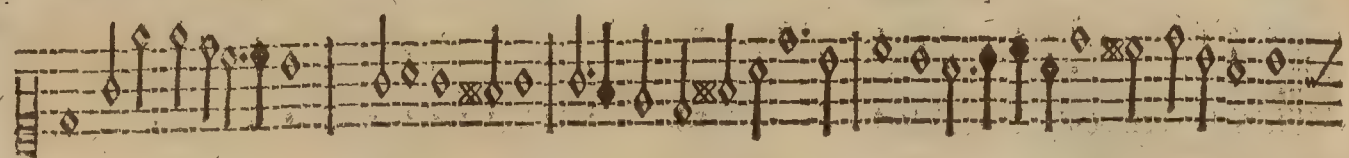
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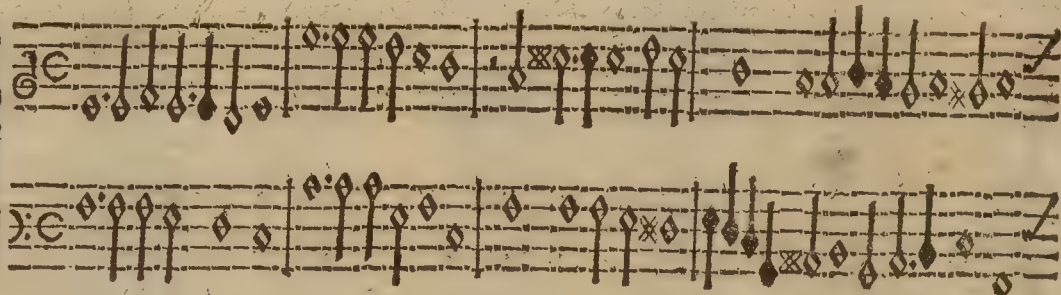


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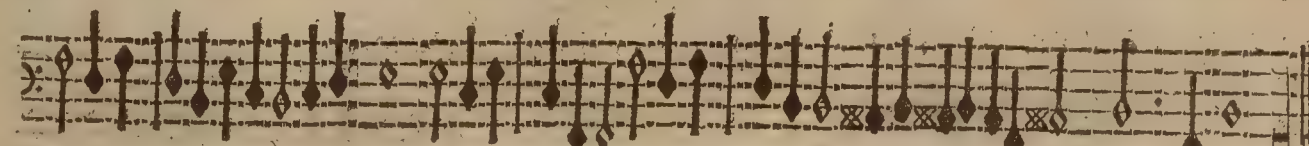
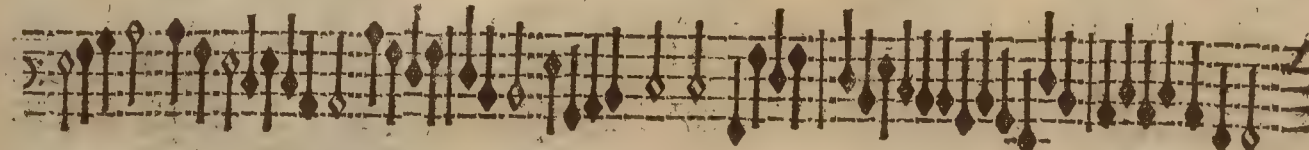
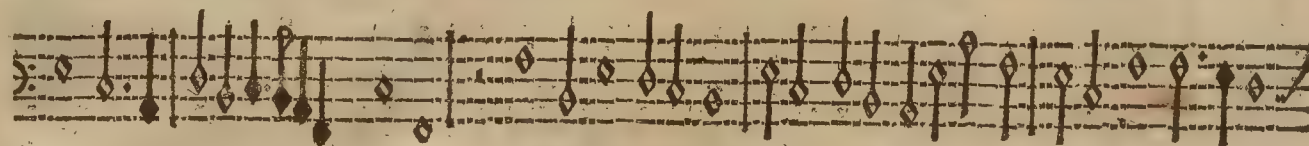
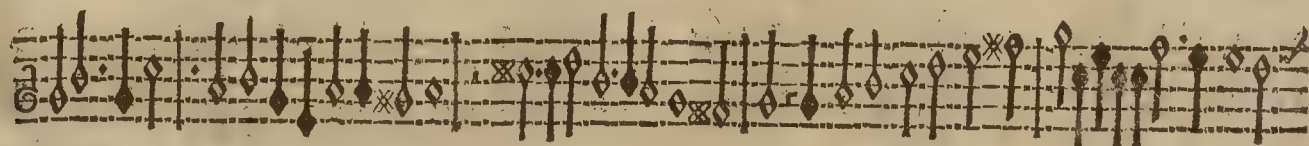
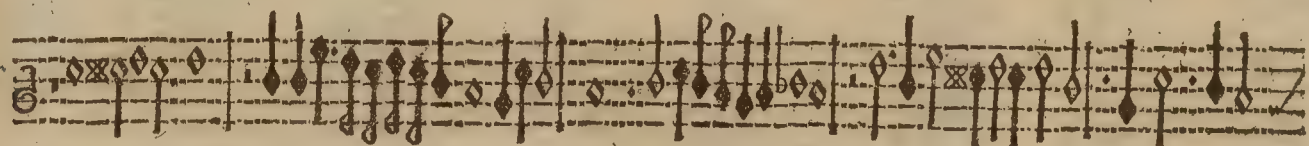


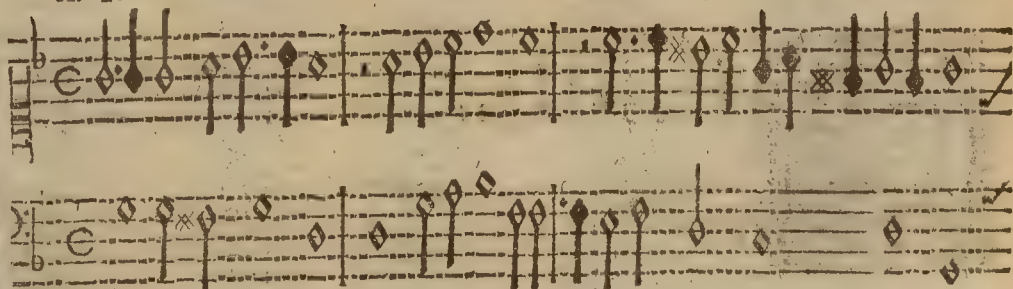
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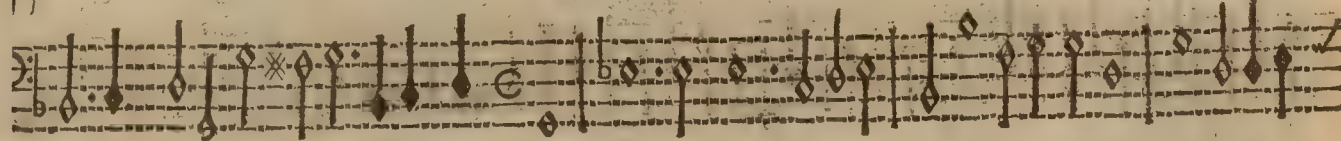
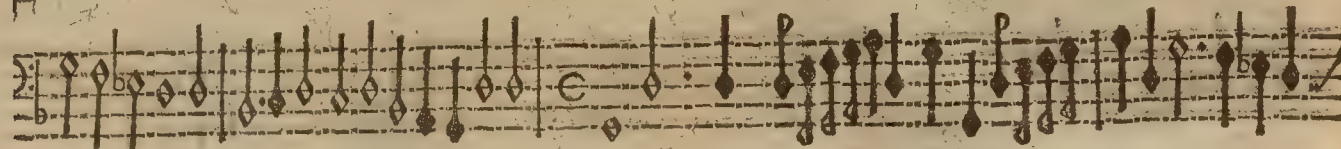
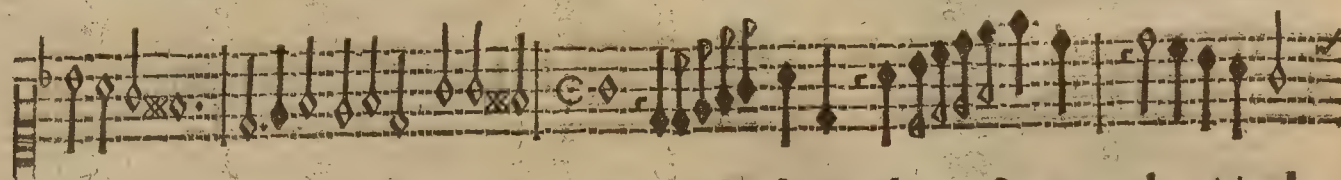
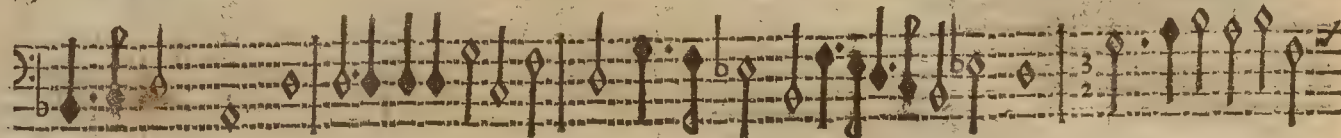
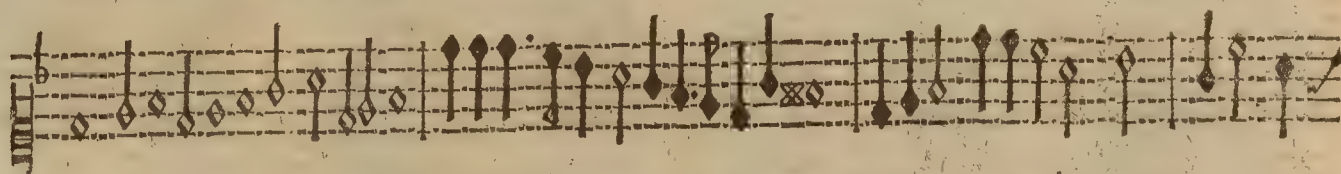


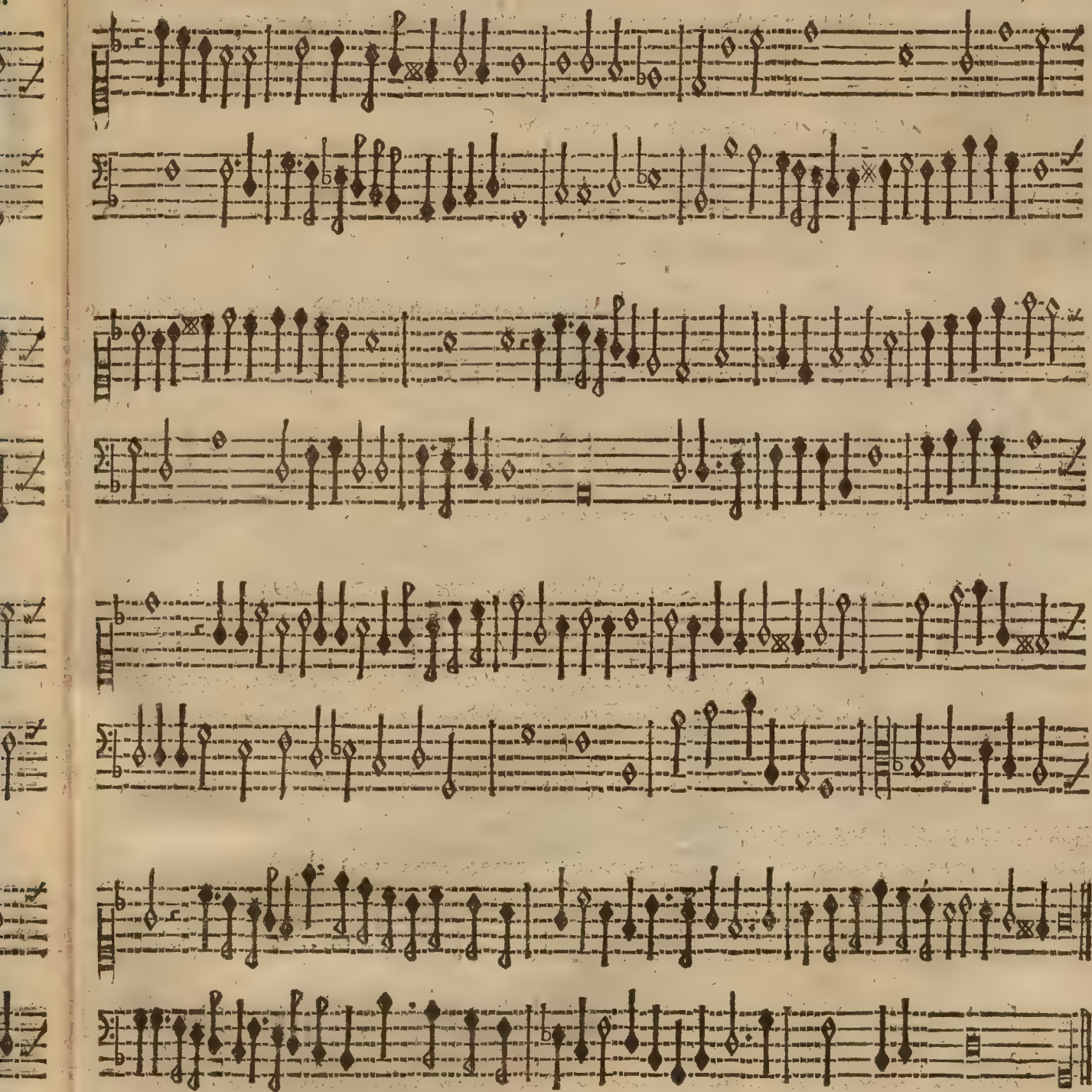
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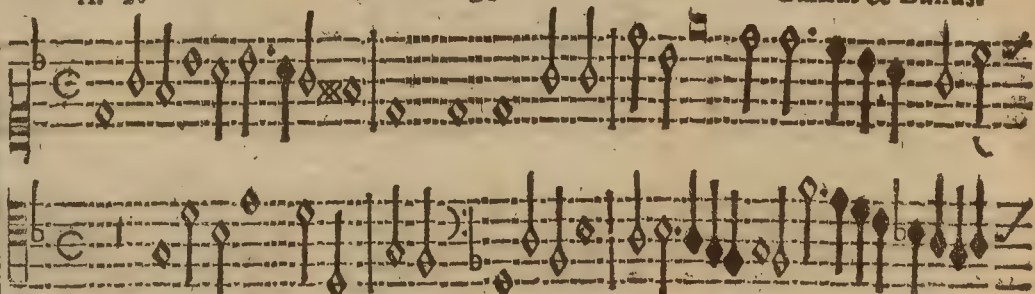




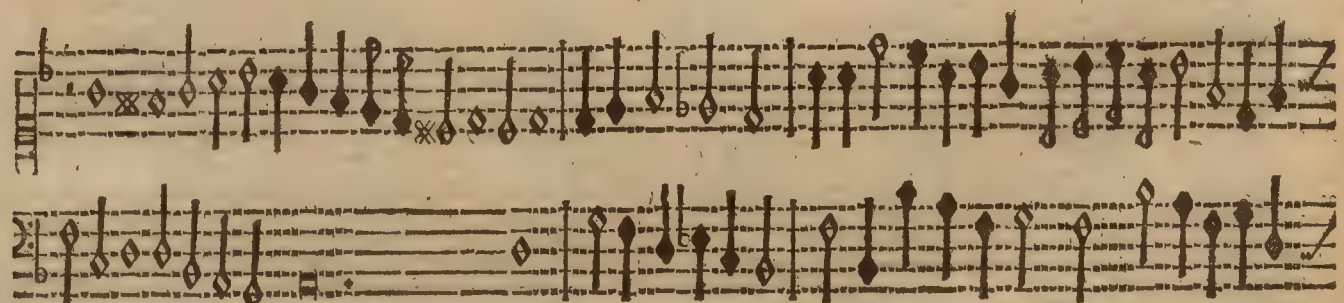
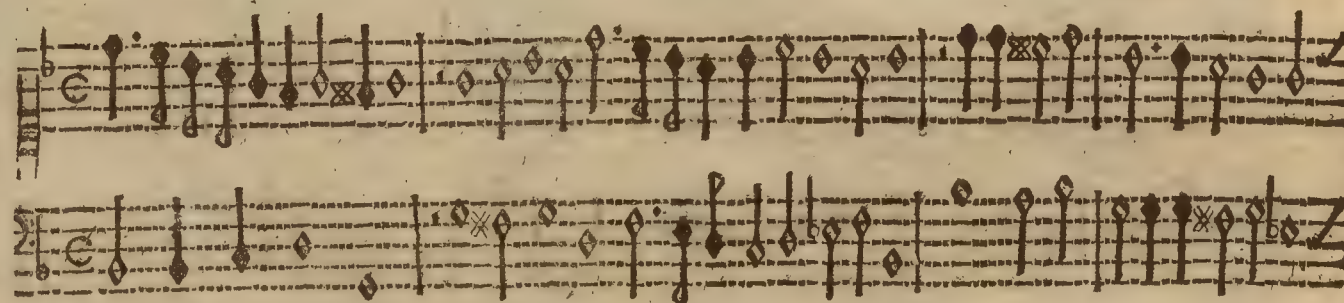
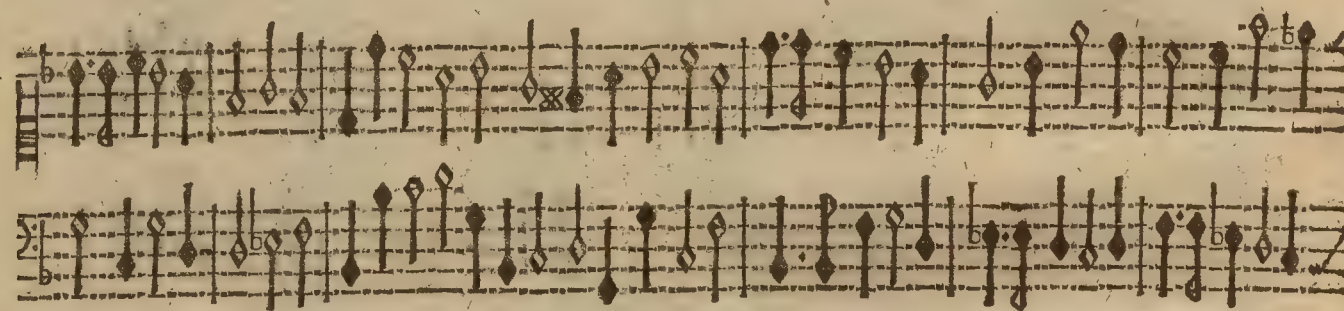
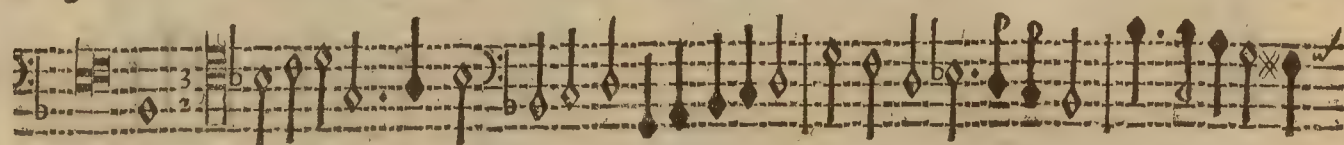
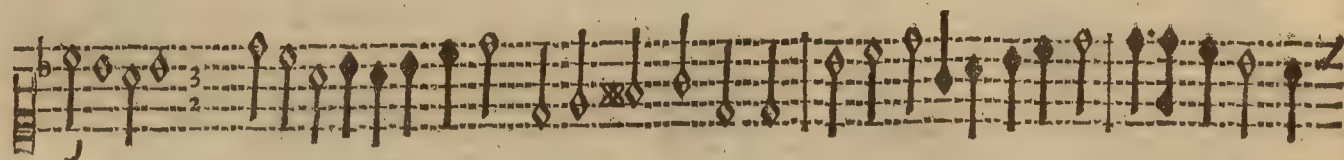
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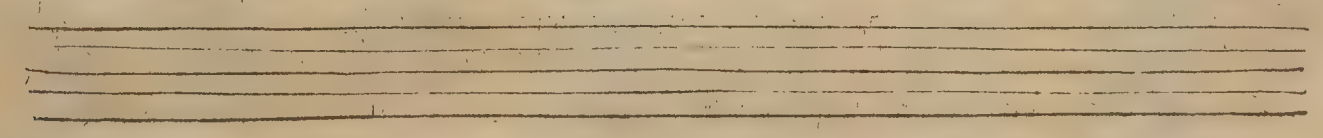
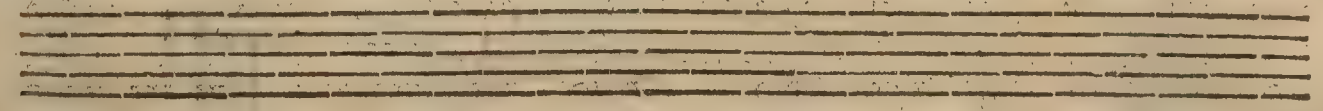
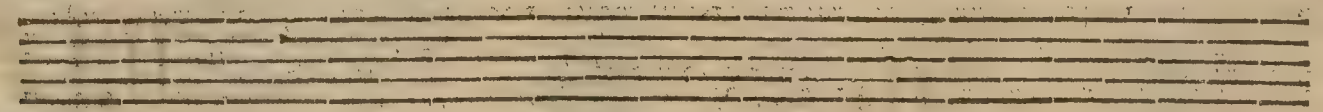
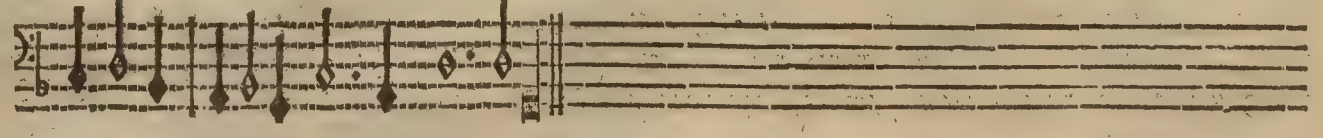
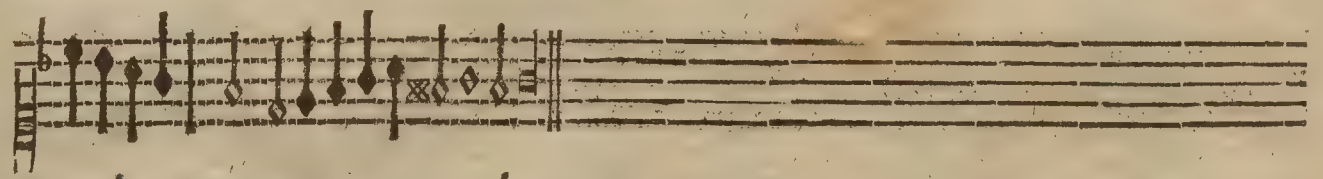
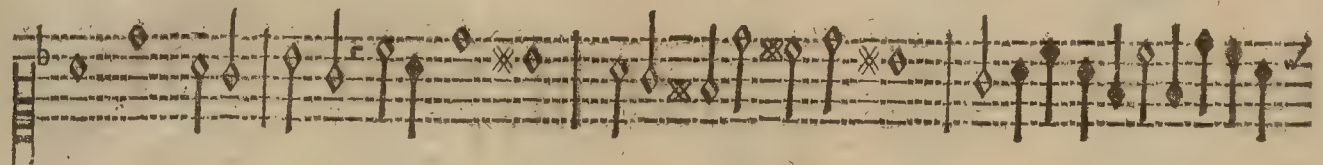
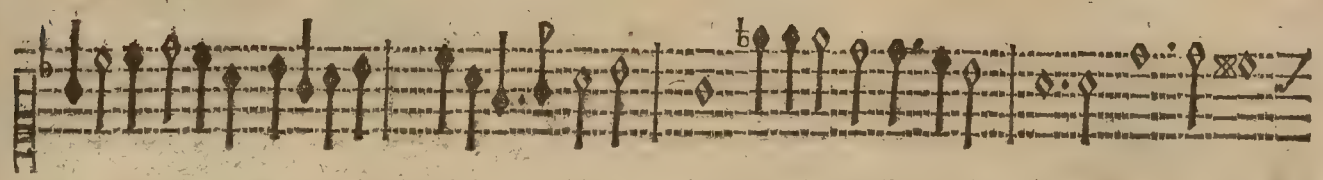


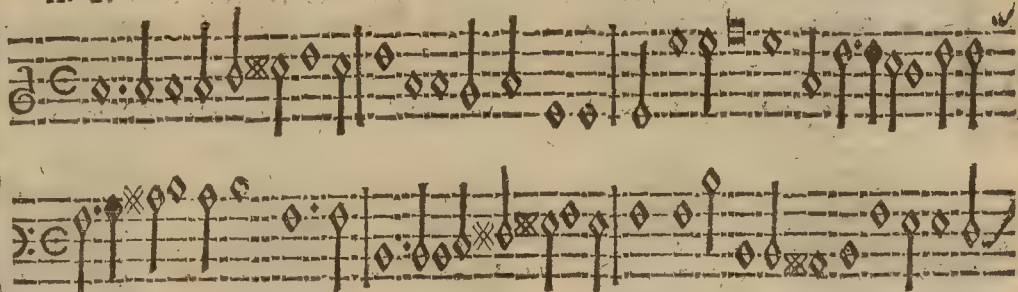




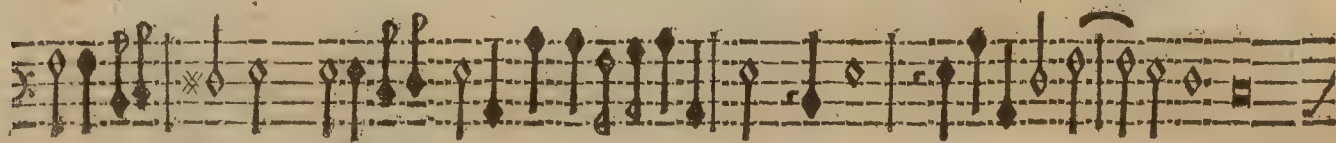
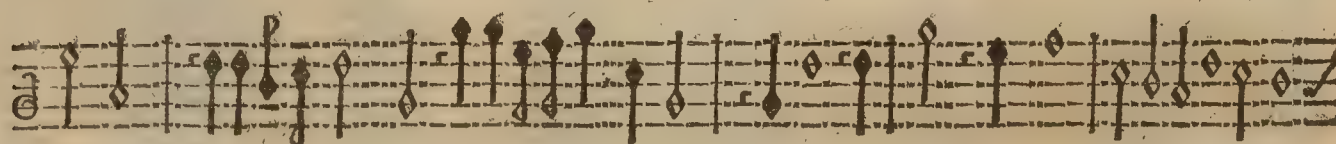
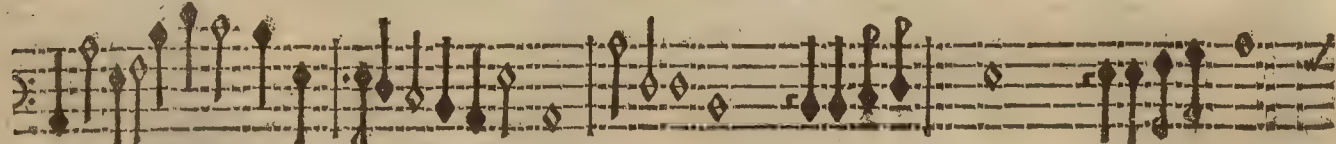
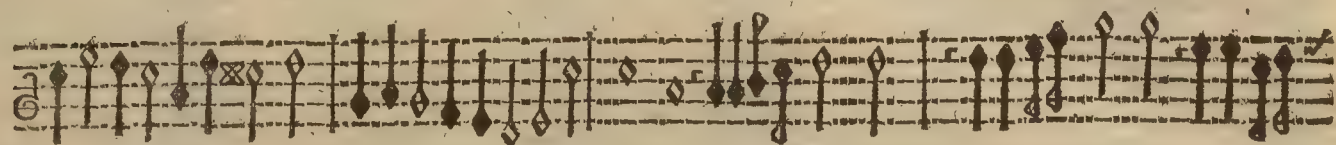
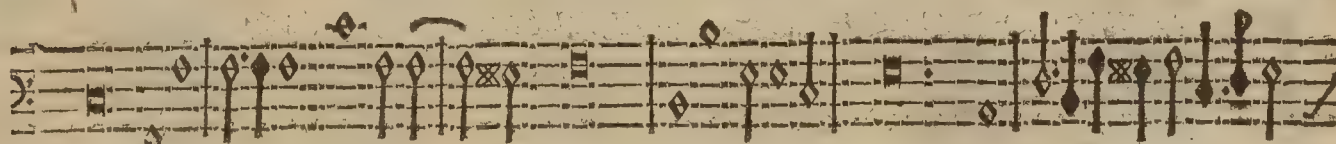
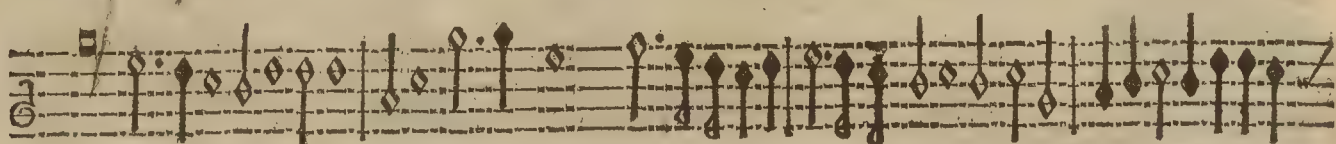
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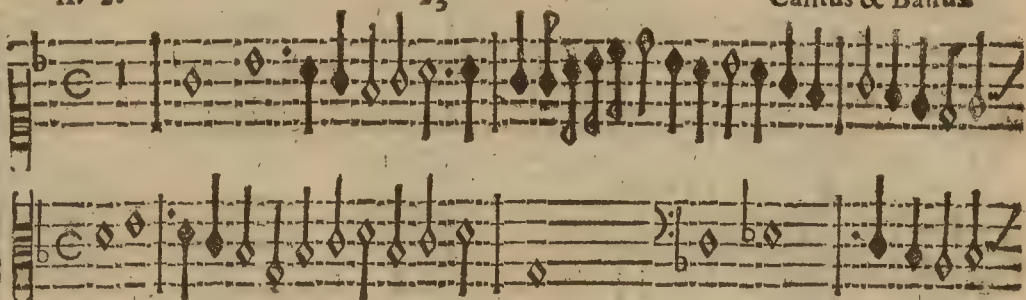


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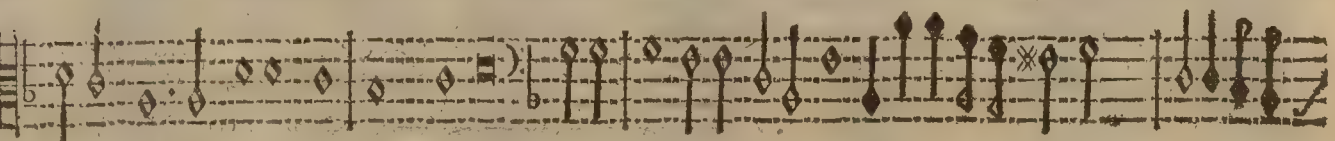
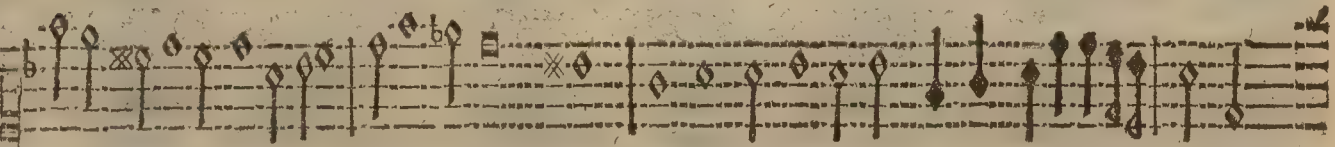
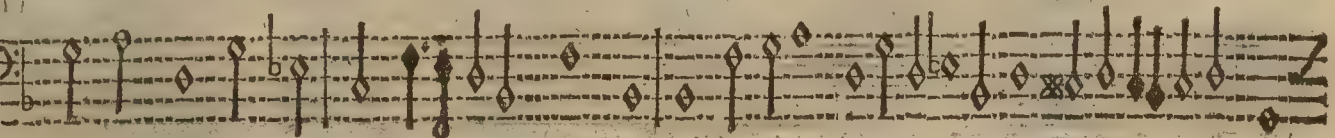
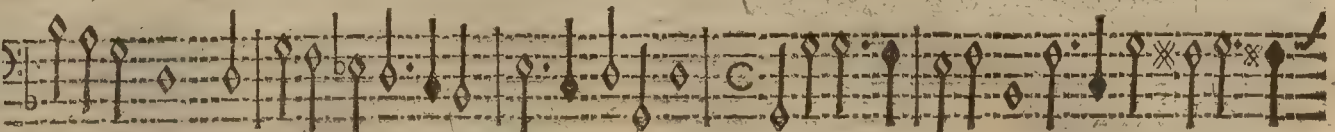
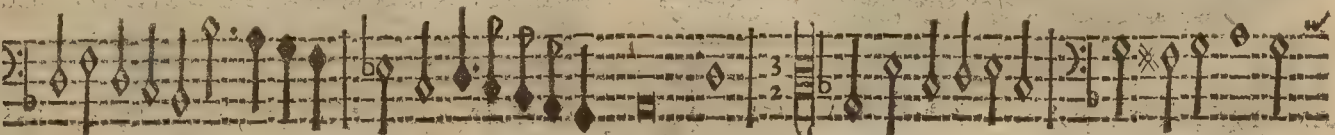
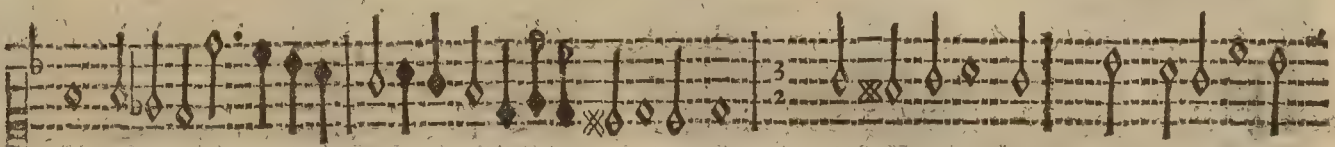
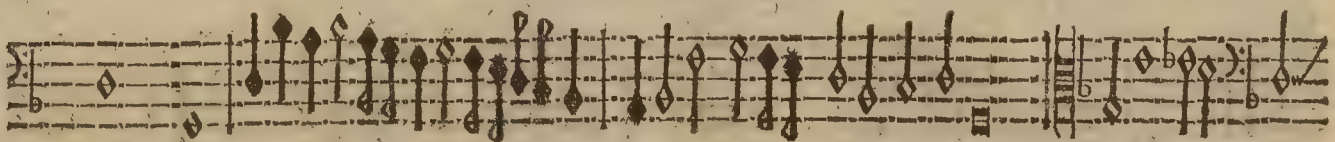


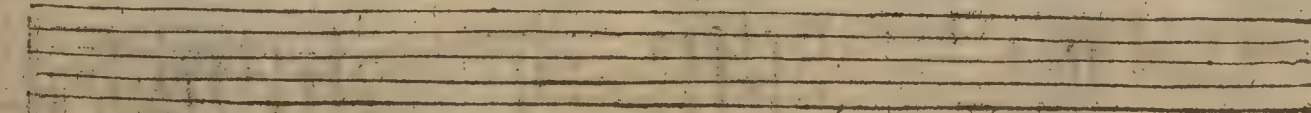
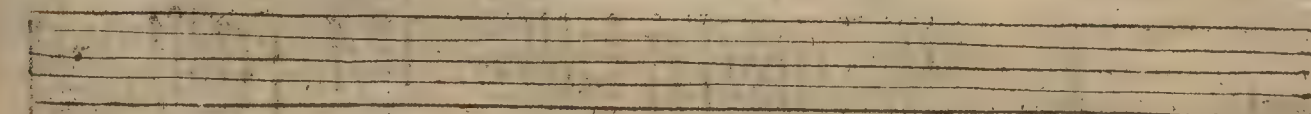
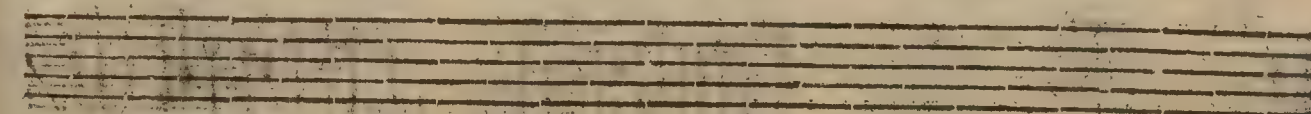
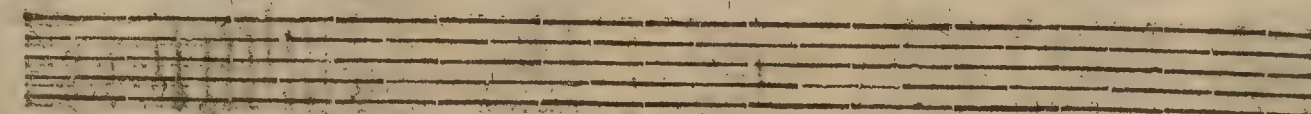
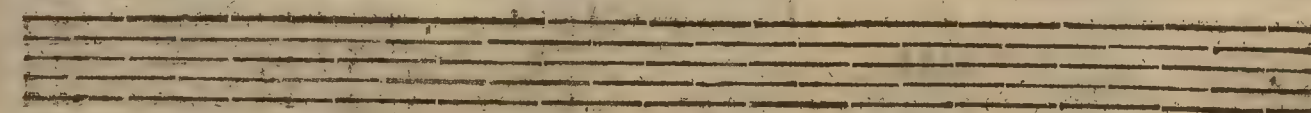
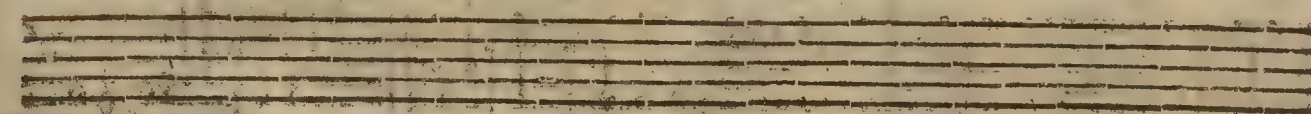
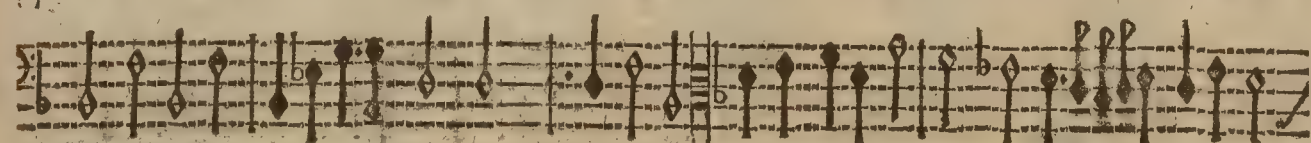
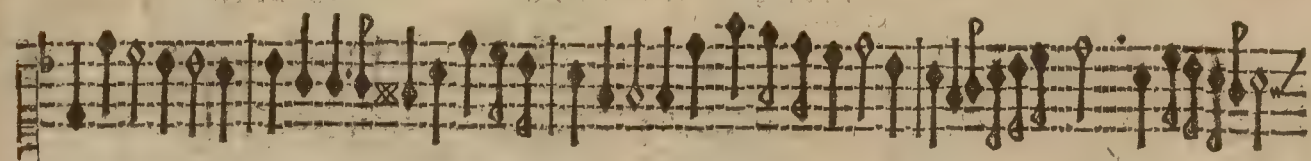
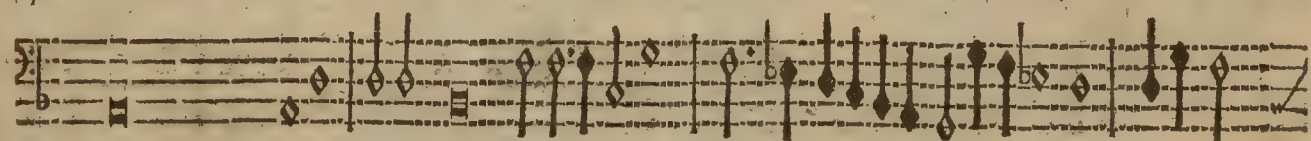
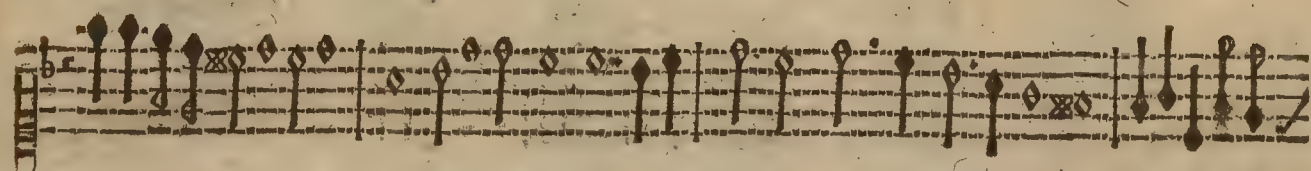
Handwritten musical score on a single page, featuring six systems of staves. Each system consists of two staves, likely representing a grand staff (treble and bass clef). The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, with many notes and some complex rhythmic markings. The second system includes a measure with a B-flat note. The third system continues the melodic line. The fourth system shows a more complex rhythmic pattern with many beamed notes. The fifth system ends with a double bar line. The sixth system also ends with a double bar line. The paper is aged and shows some staining and wear.

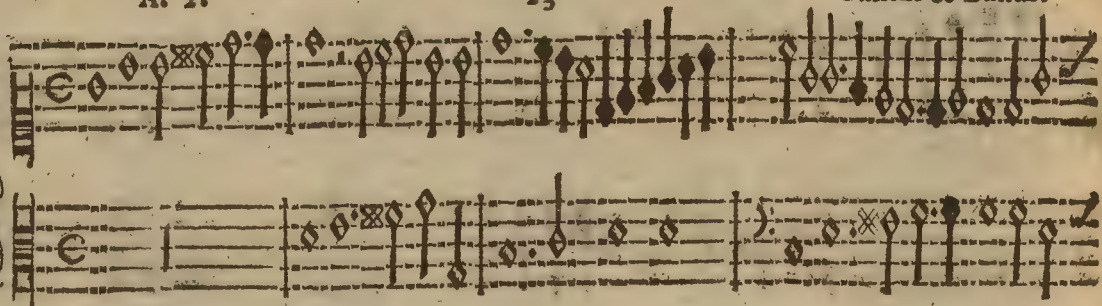
Four systems of empty musical staves, each consisting of two staves, arranged vertically. These staves are blank, with no notation present.



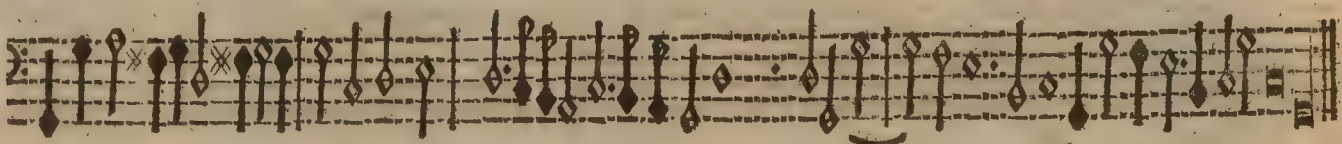
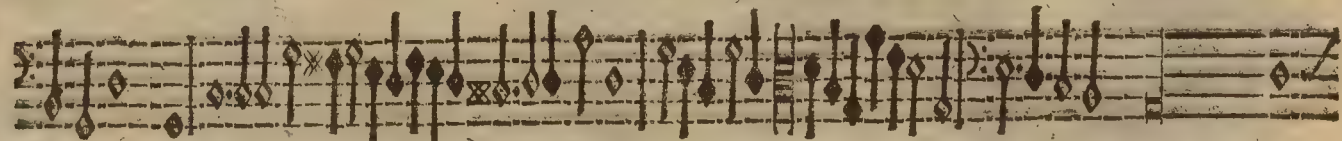
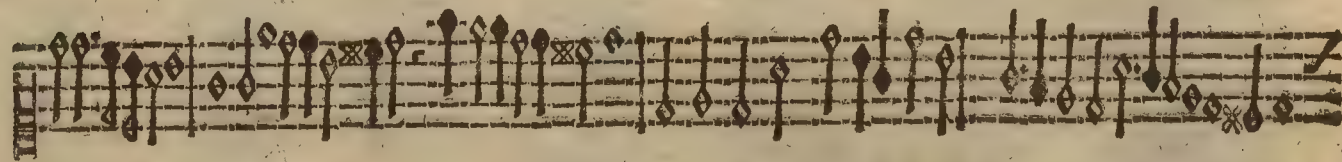
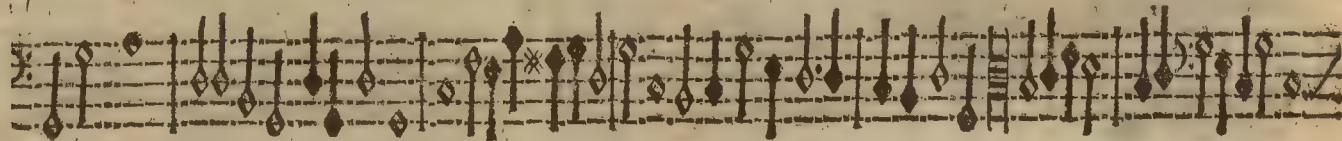
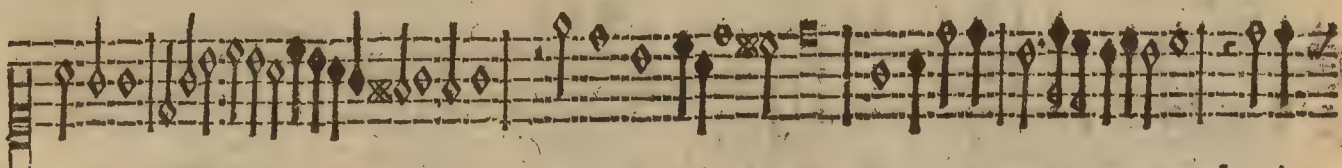
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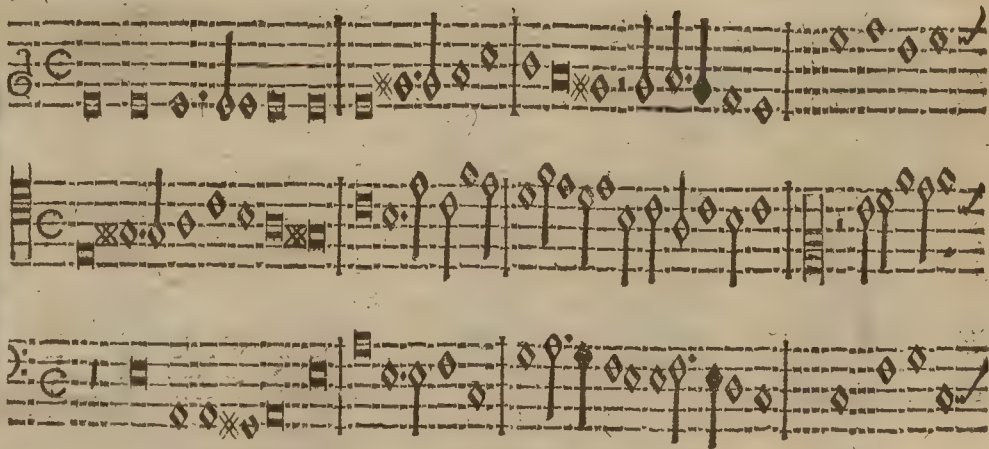




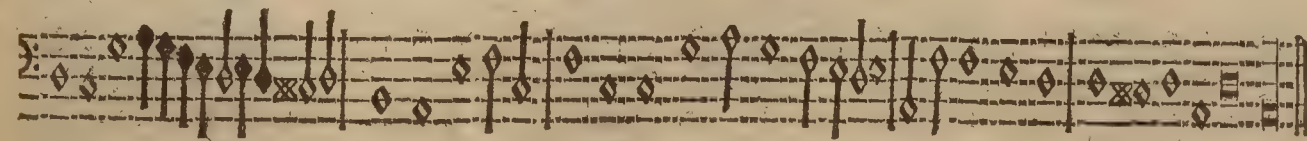
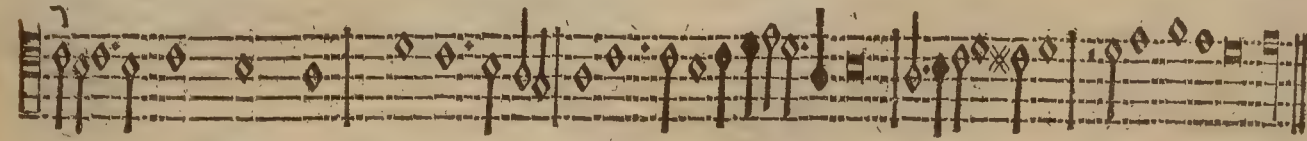
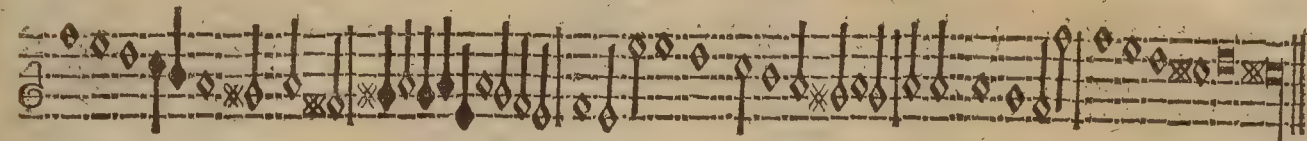
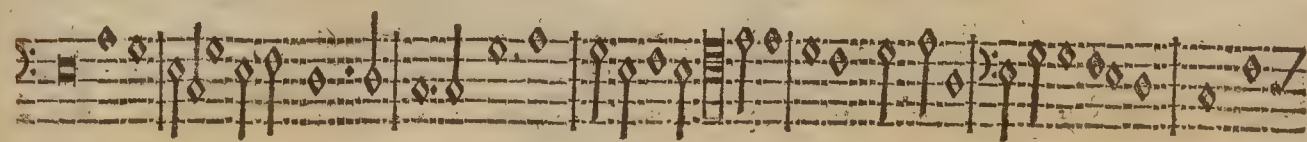
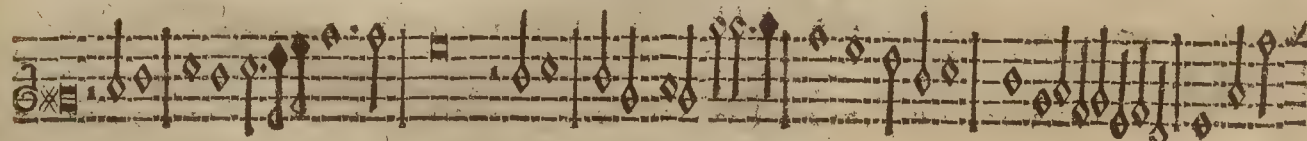
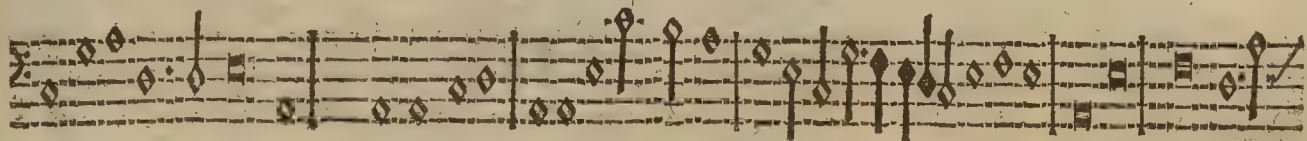
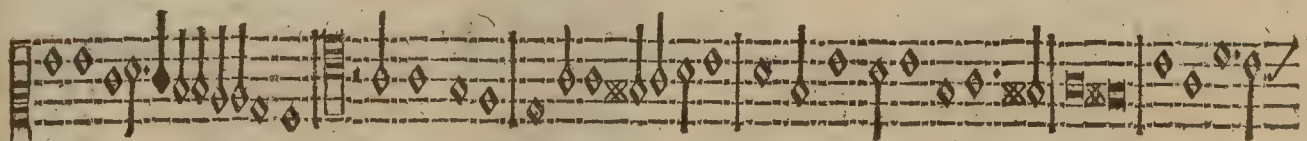
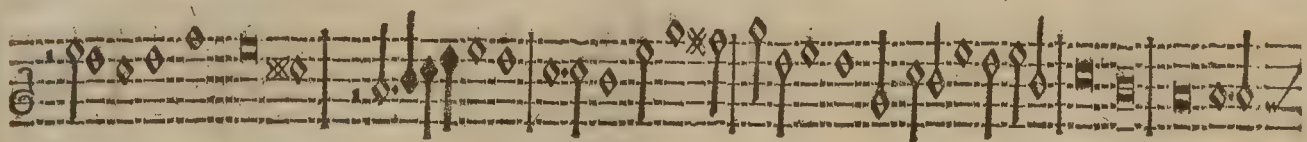


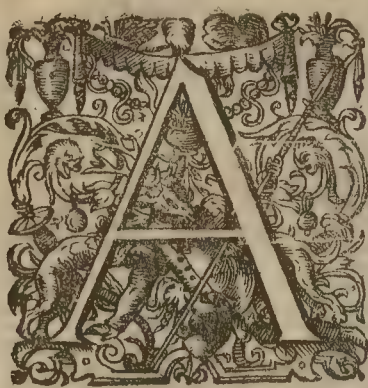
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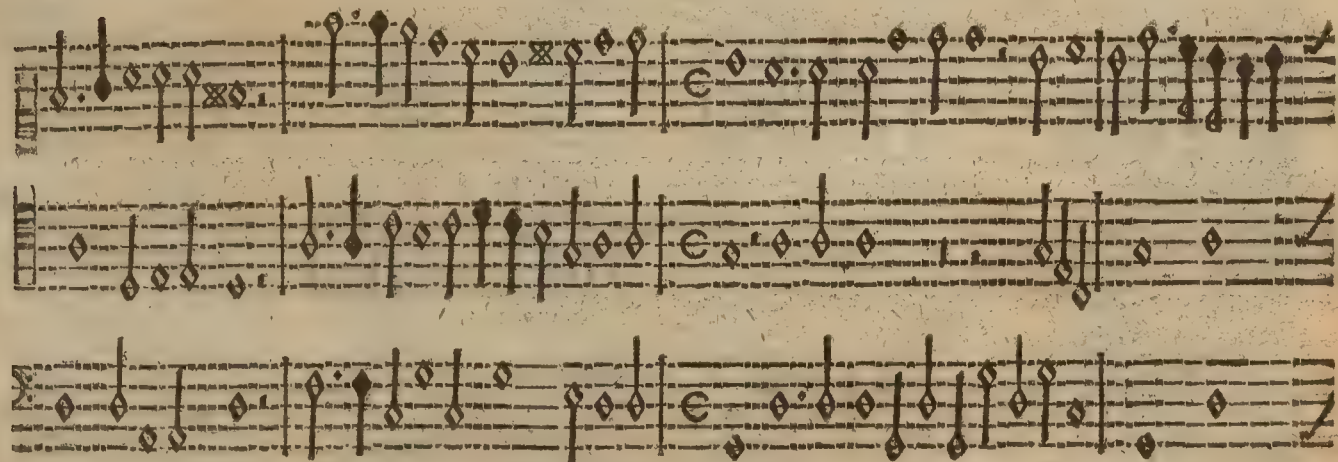
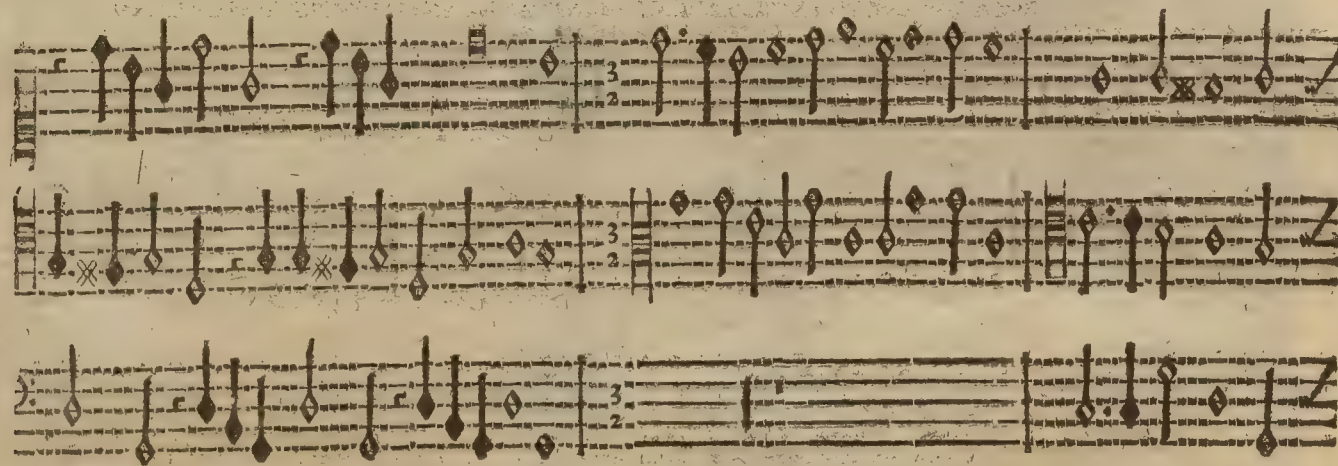
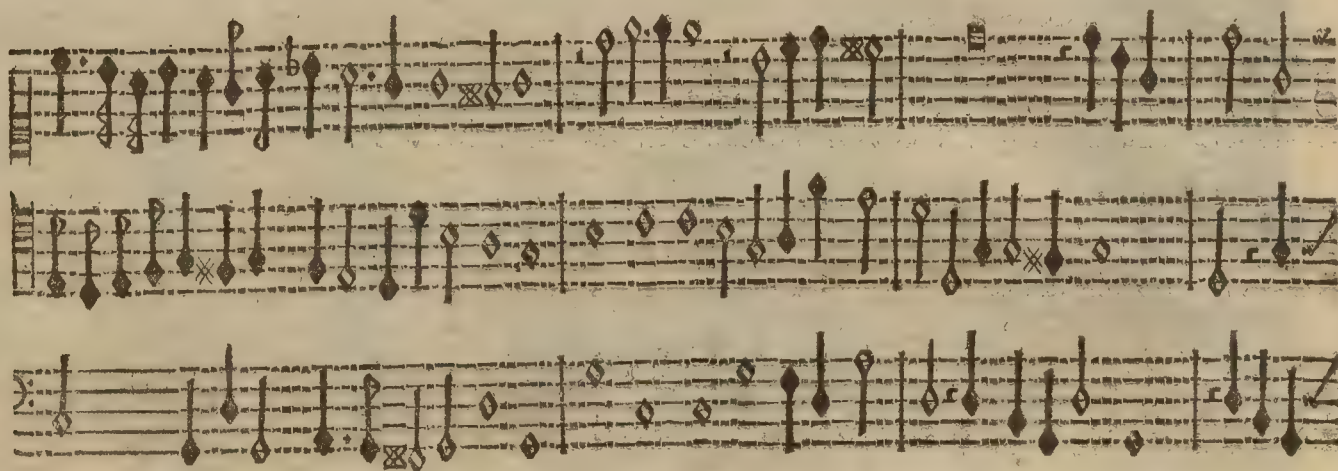


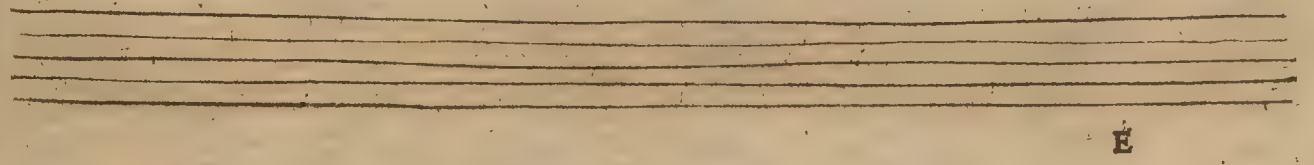
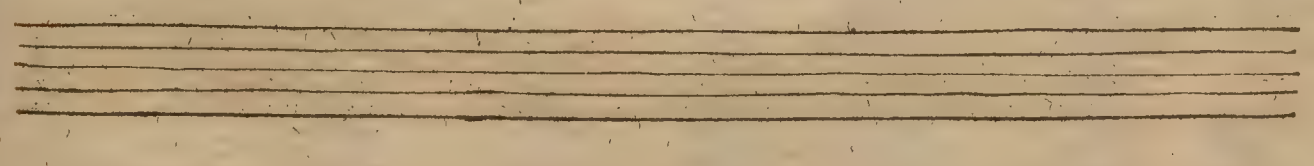
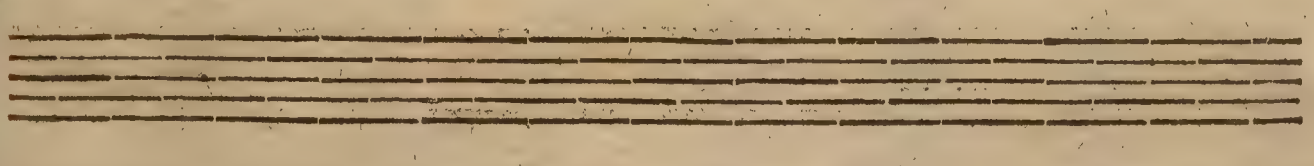
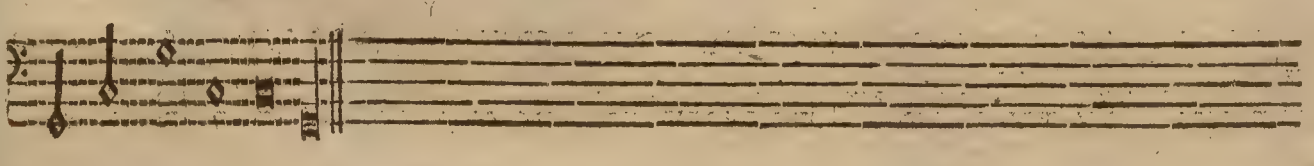
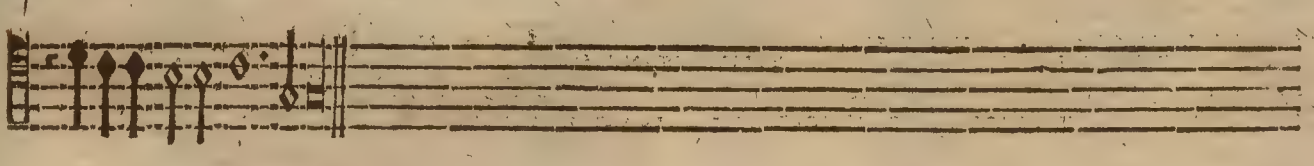
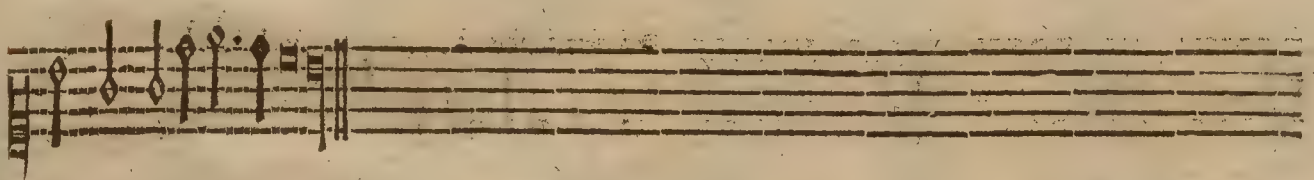
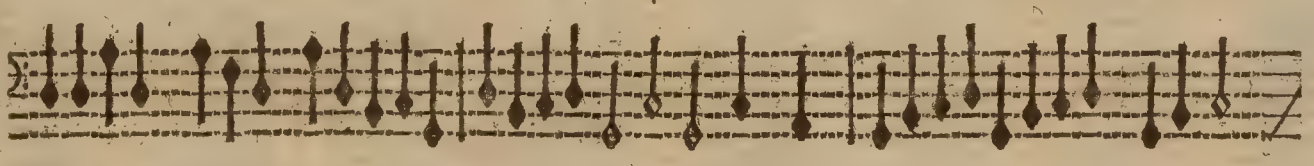
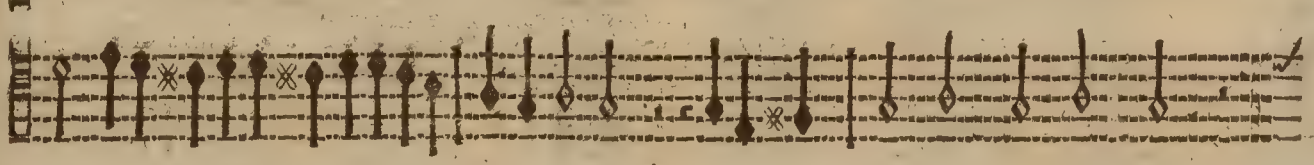
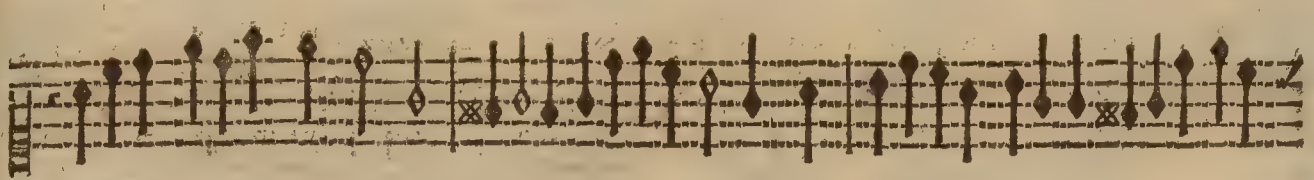
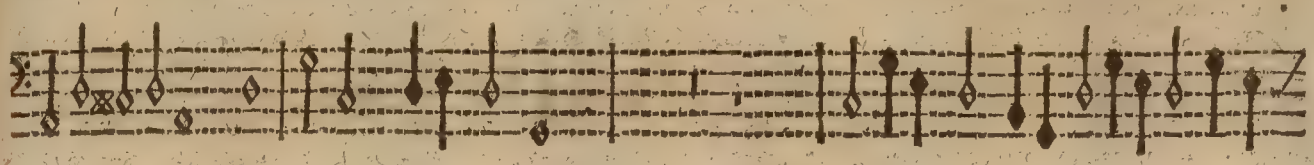
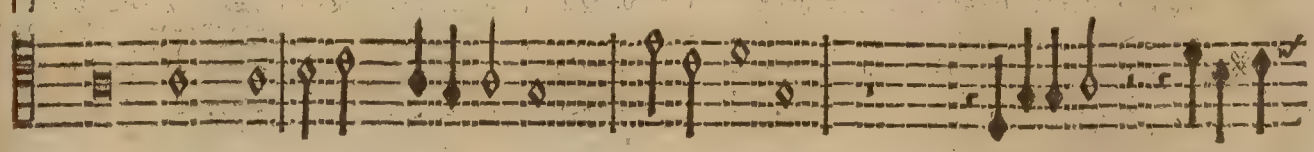
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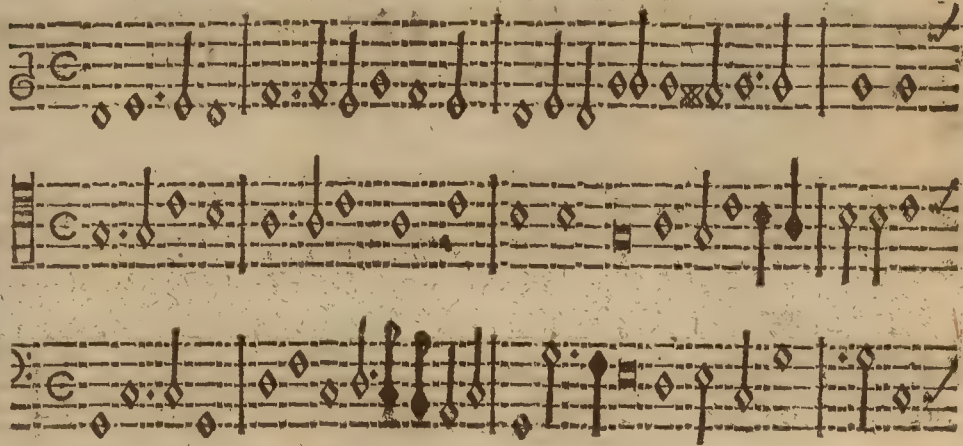




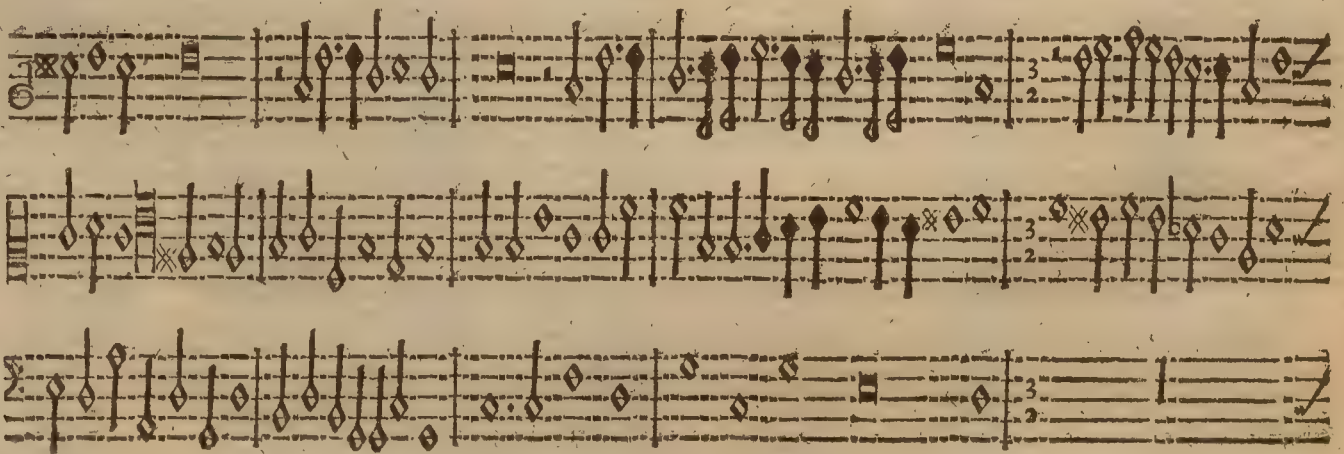
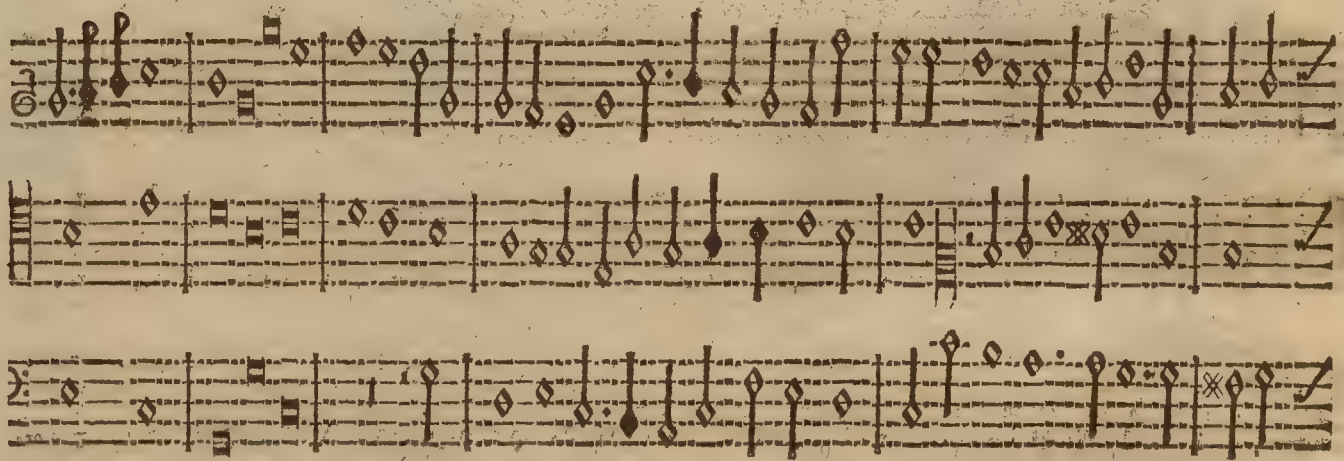
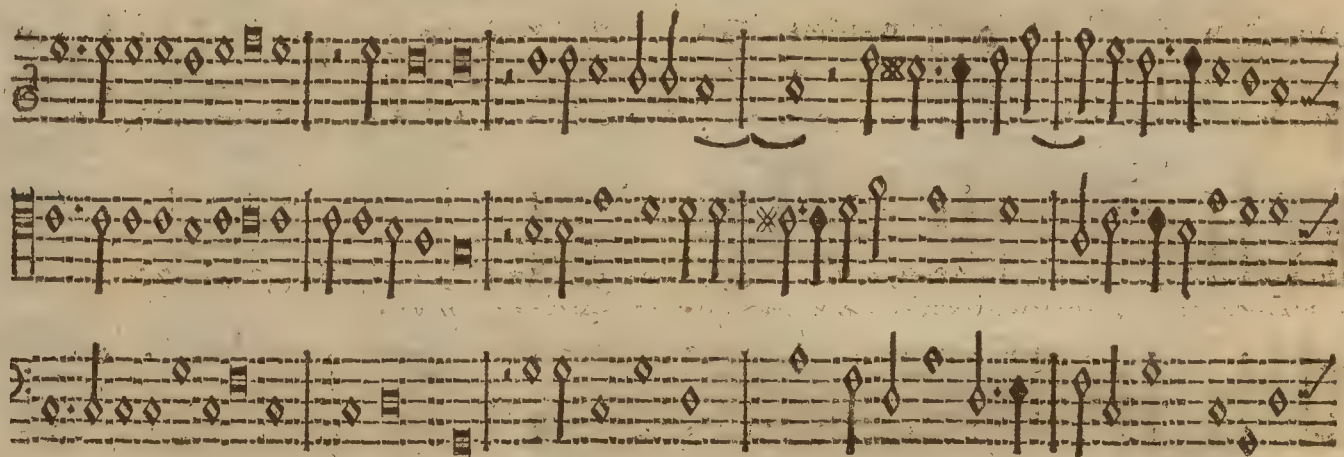
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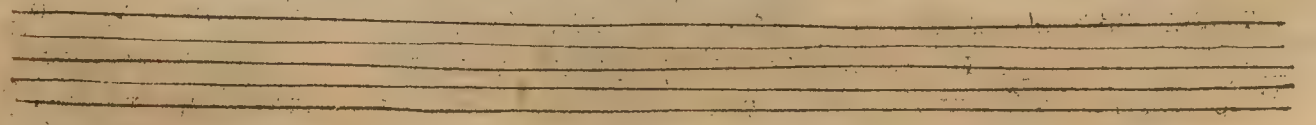
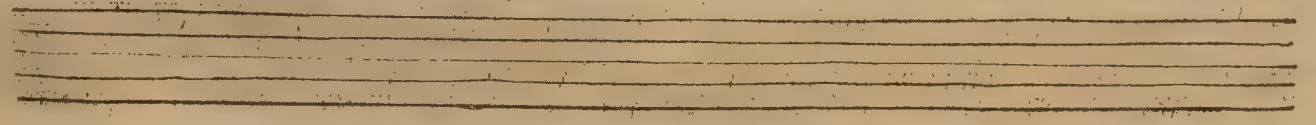
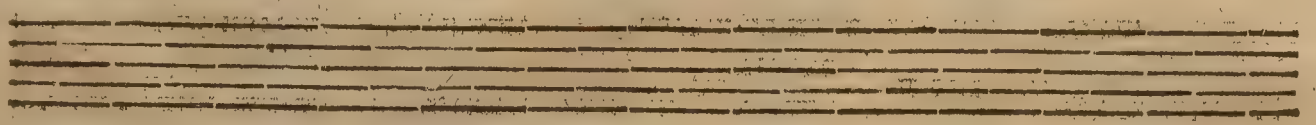
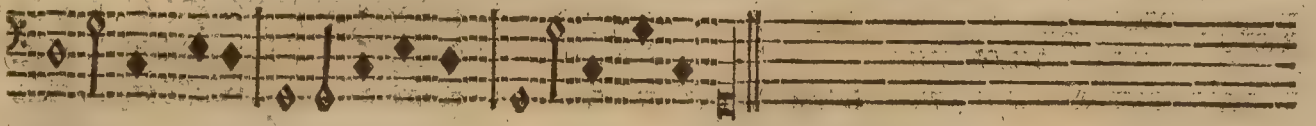
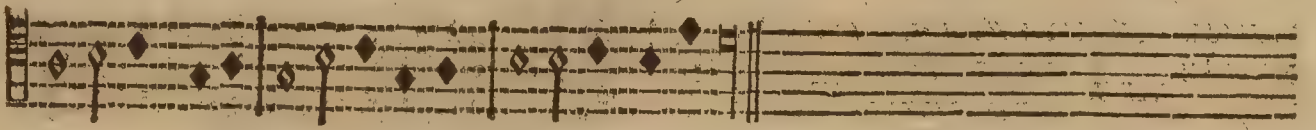
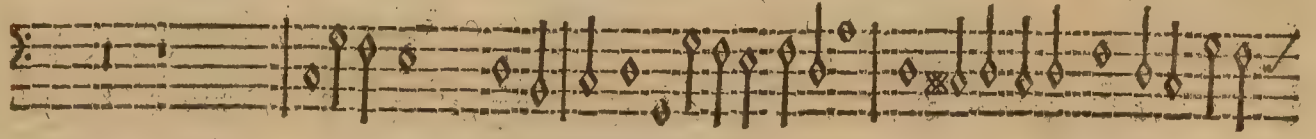
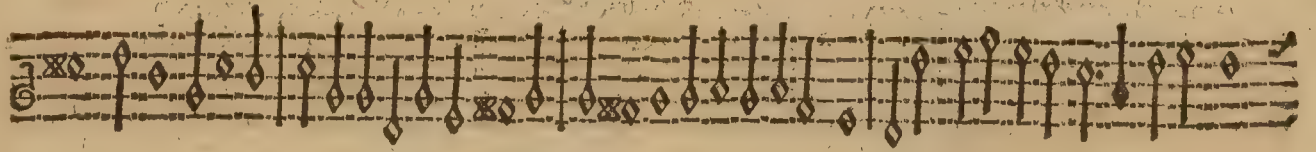




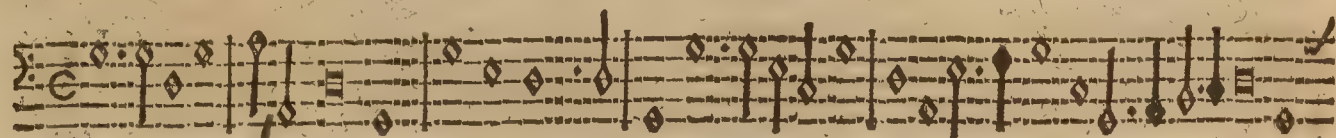
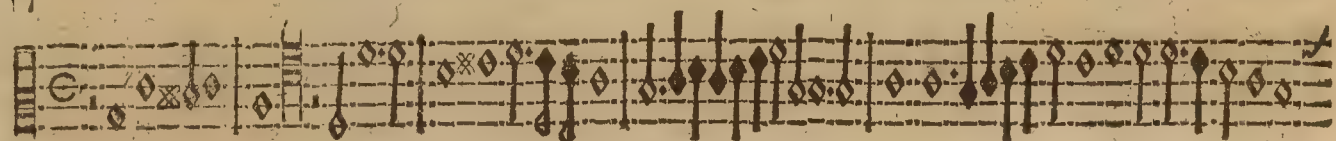
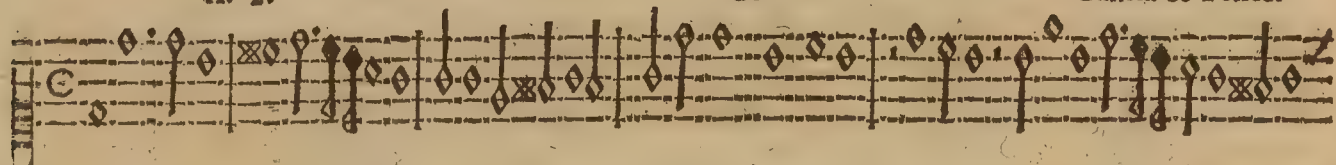


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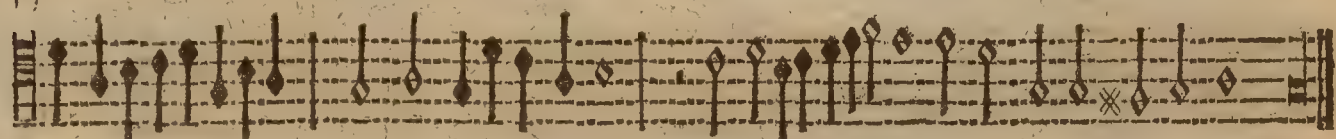
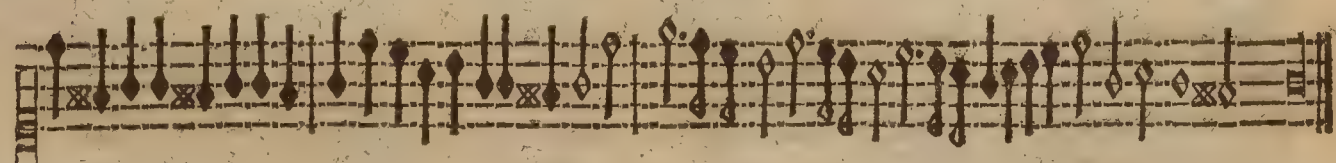
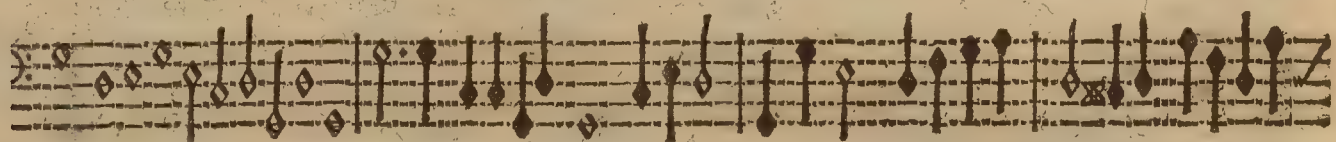
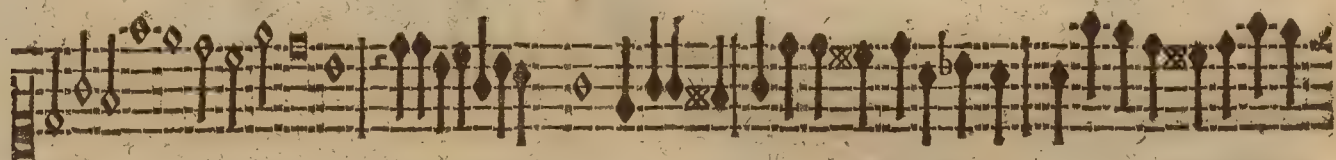
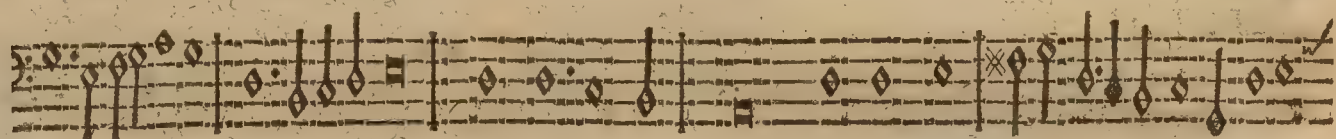
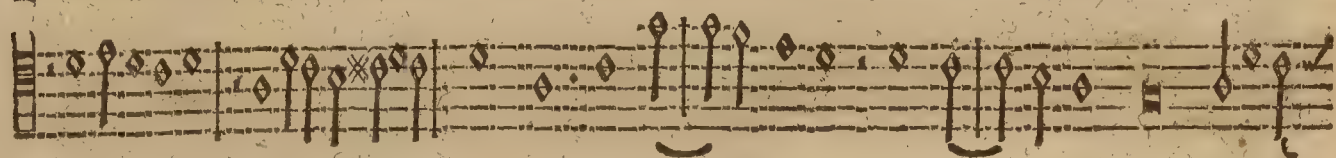
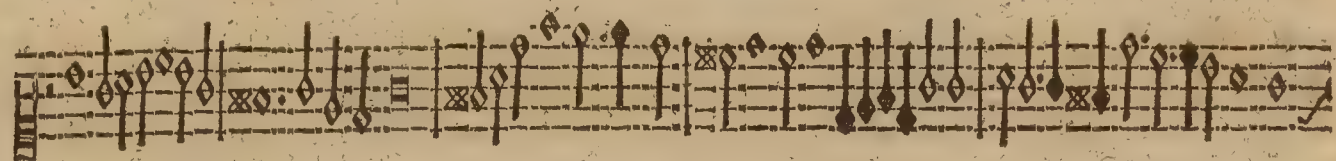


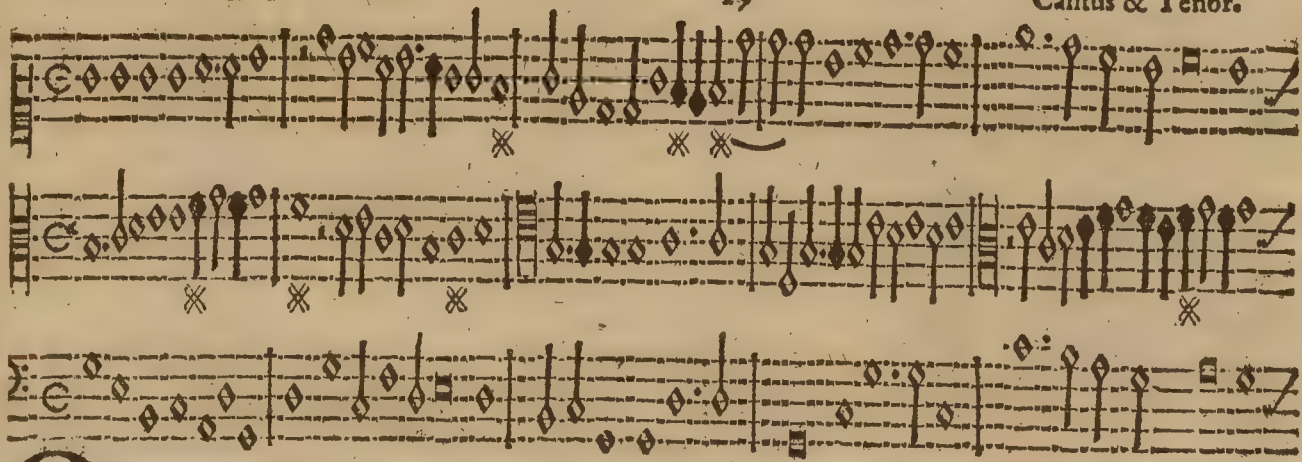


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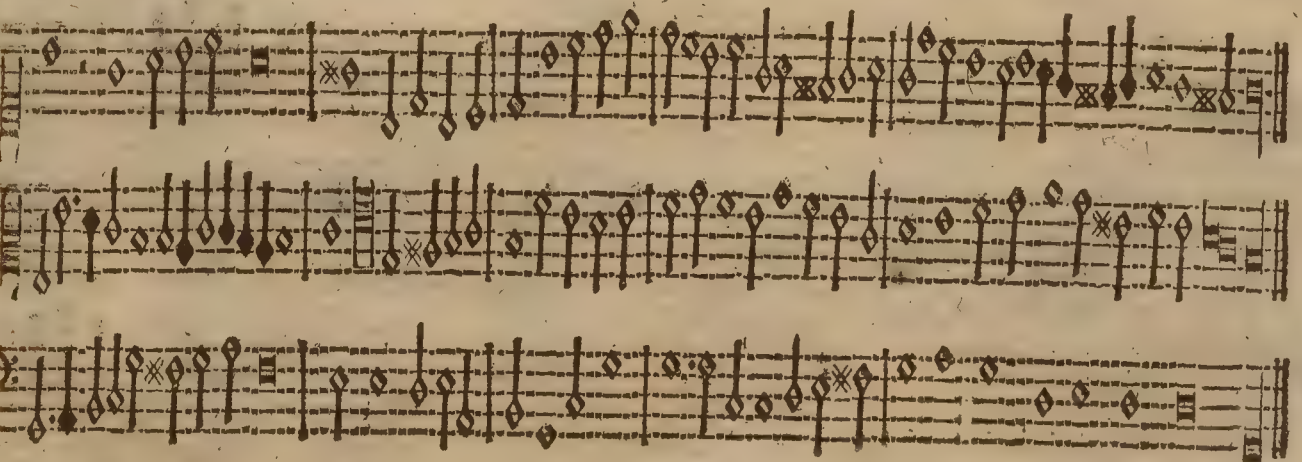
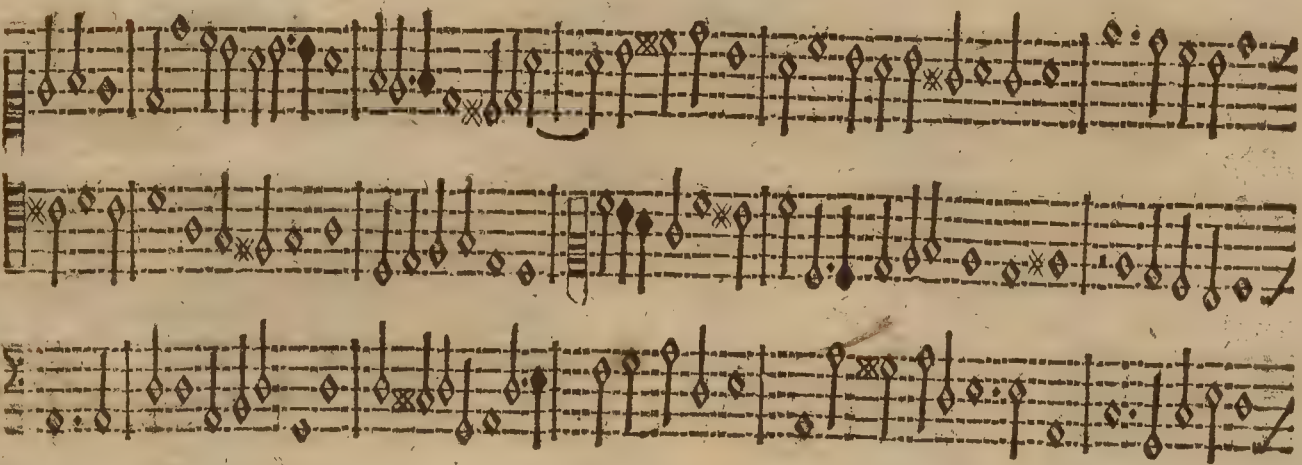
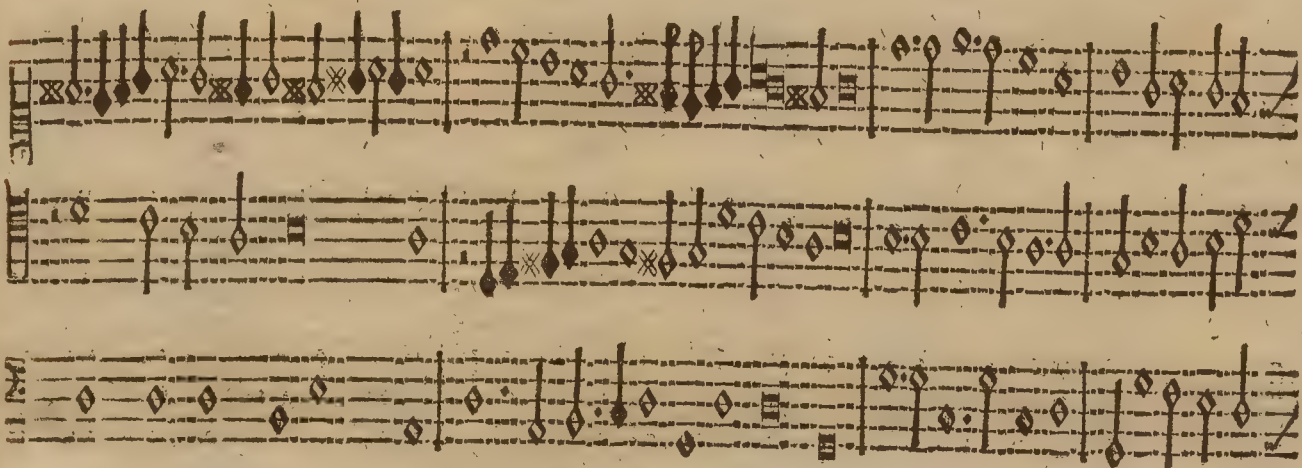


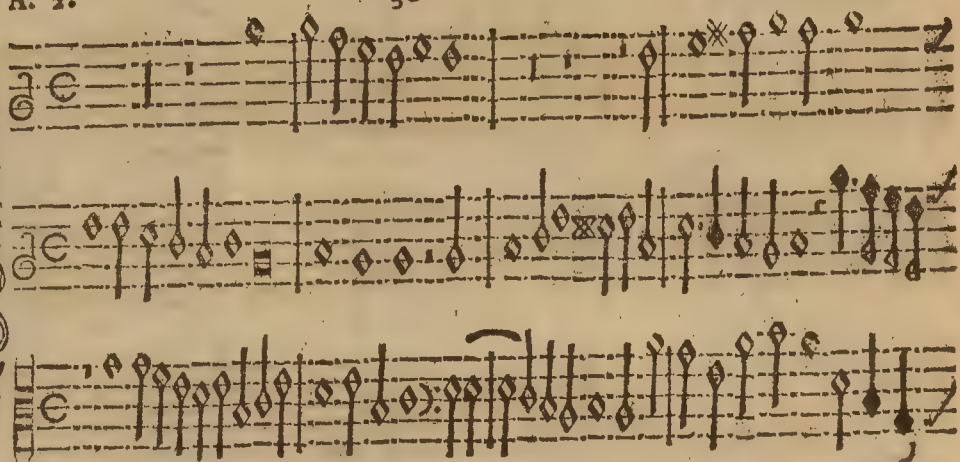
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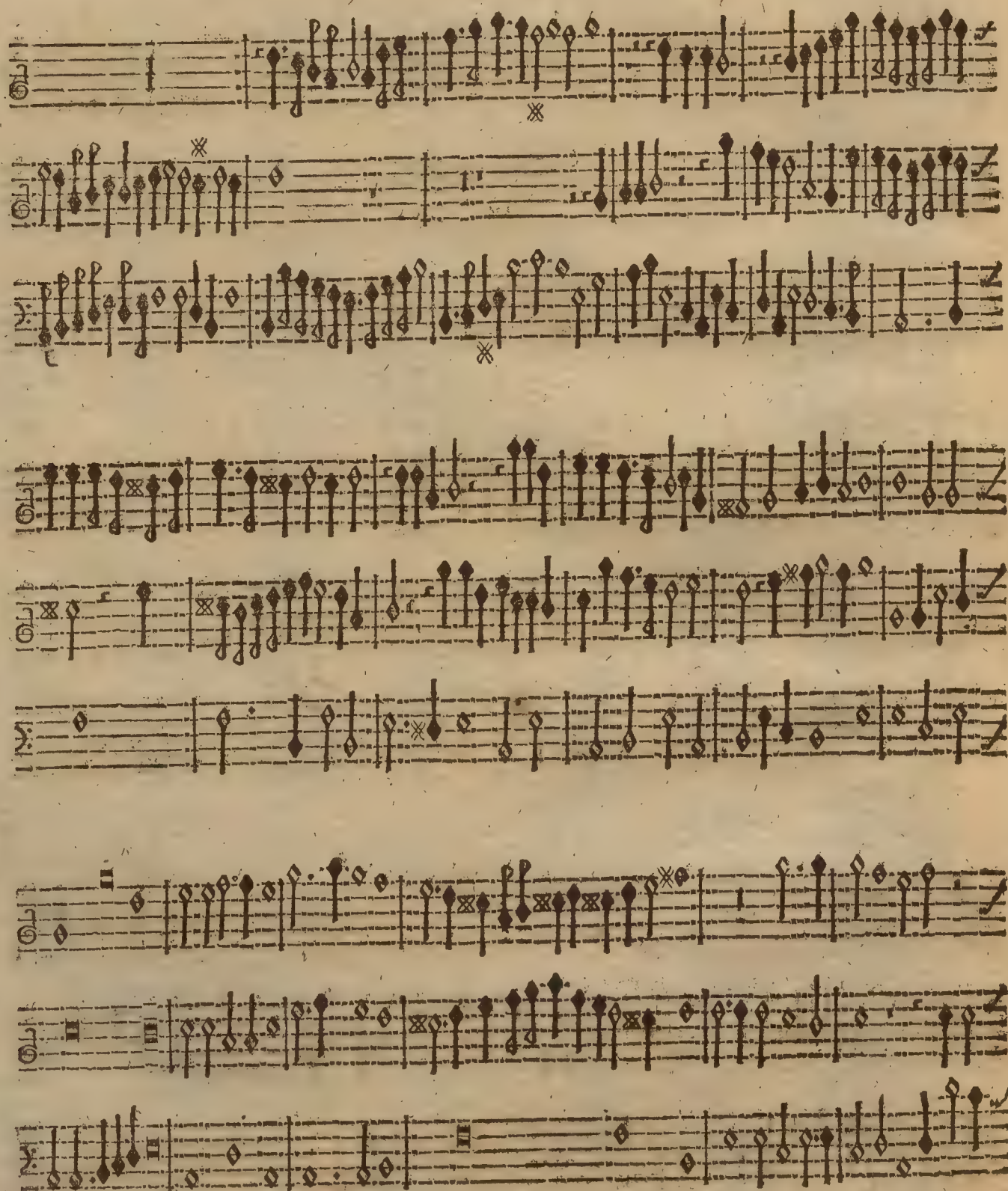


O Sacrum convivium:

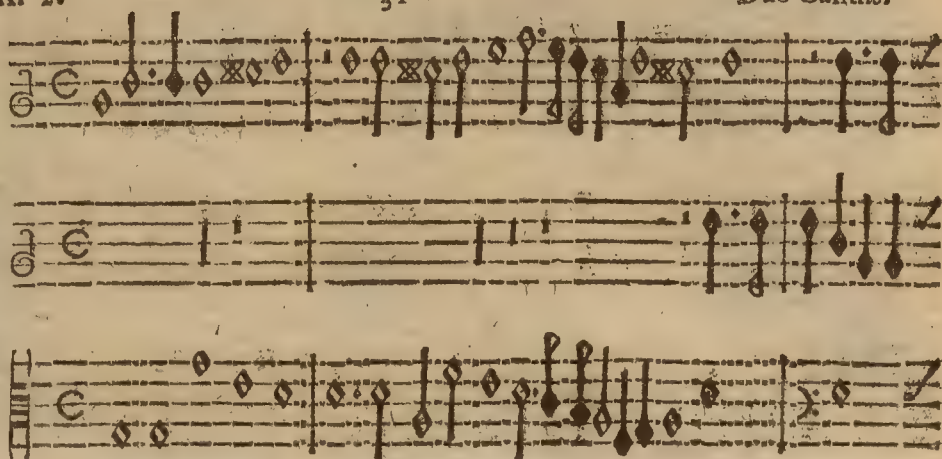




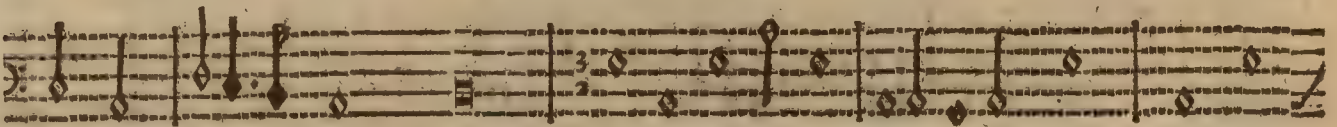
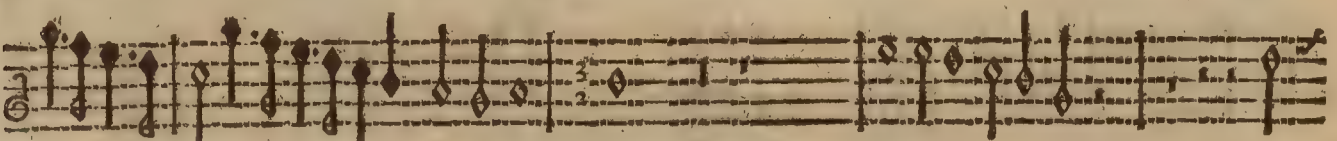
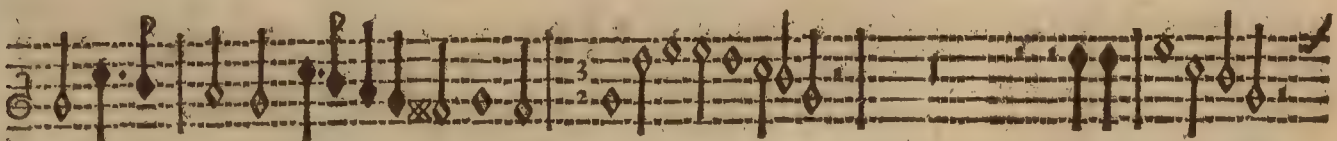
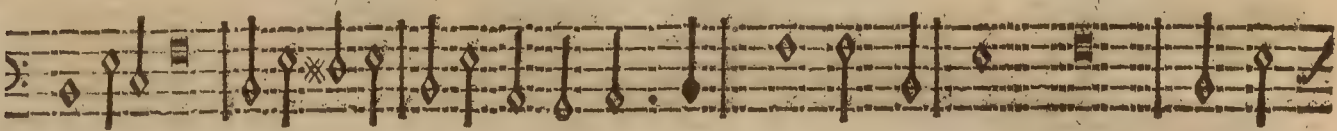
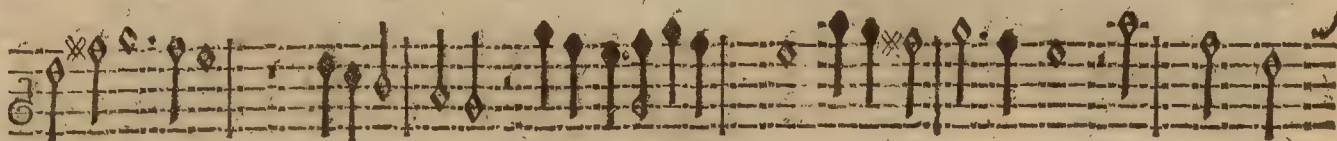
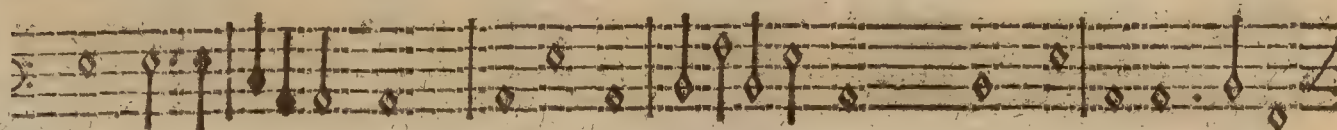
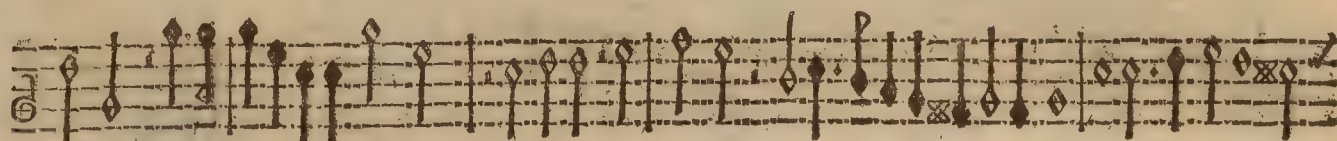
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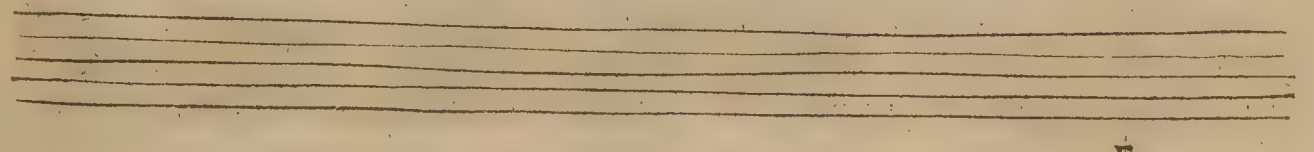
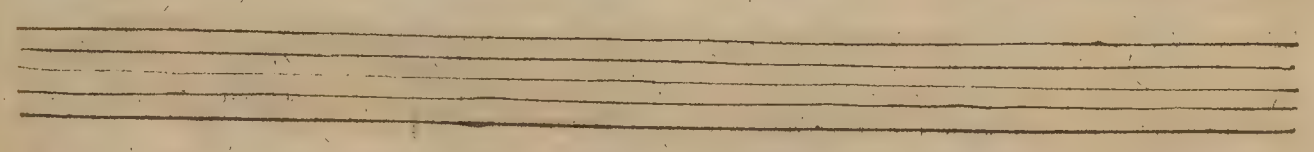
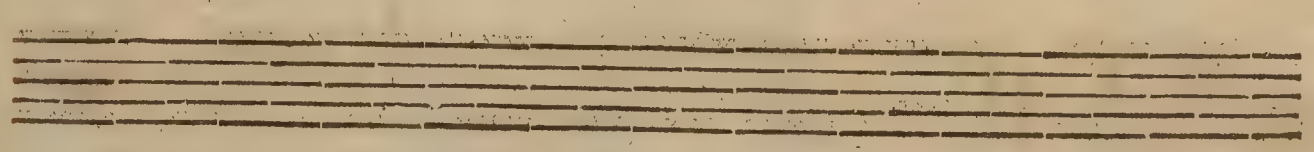
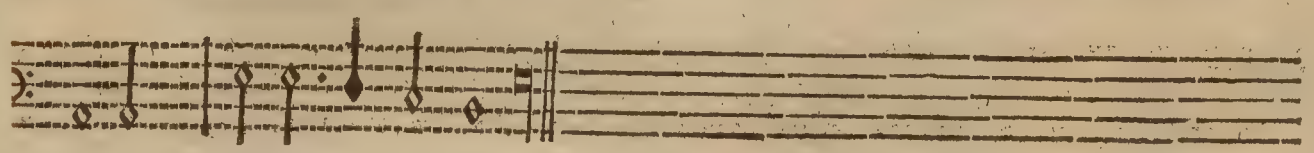
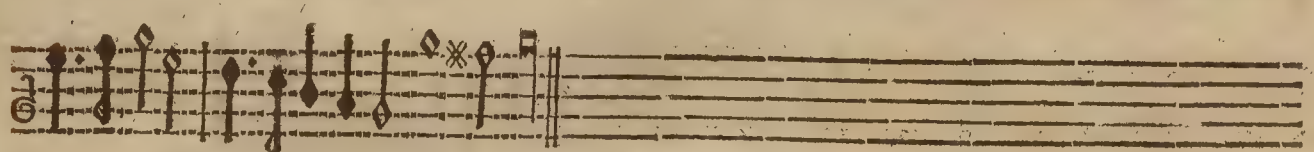
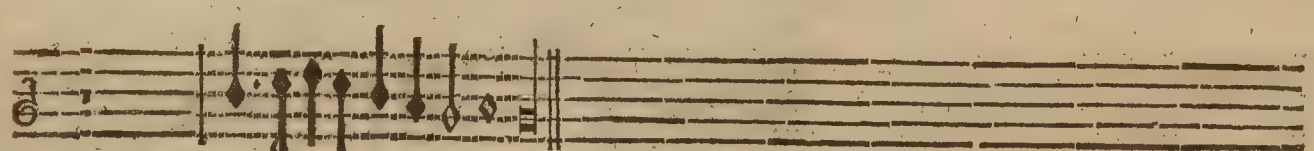
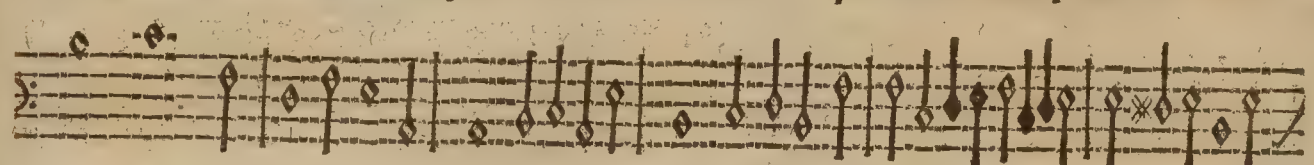
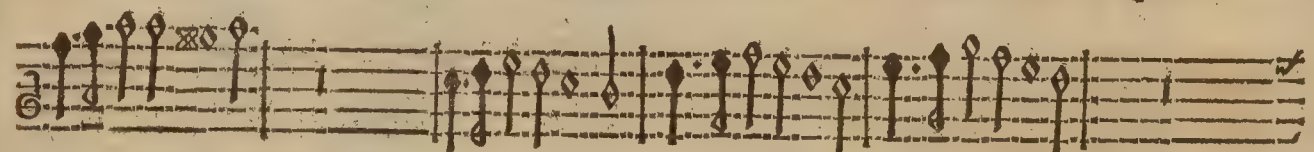
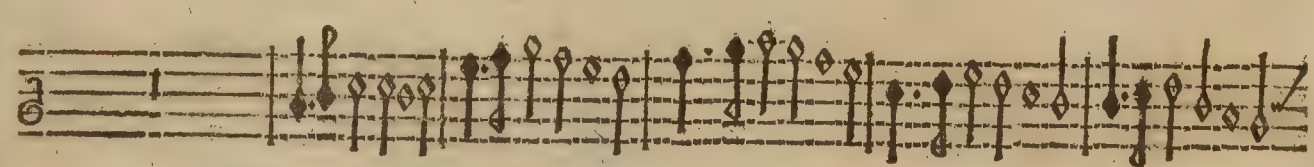
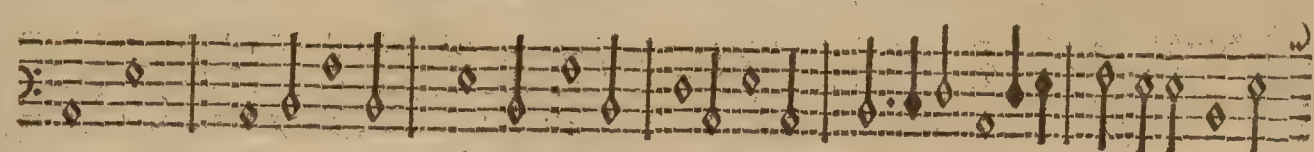
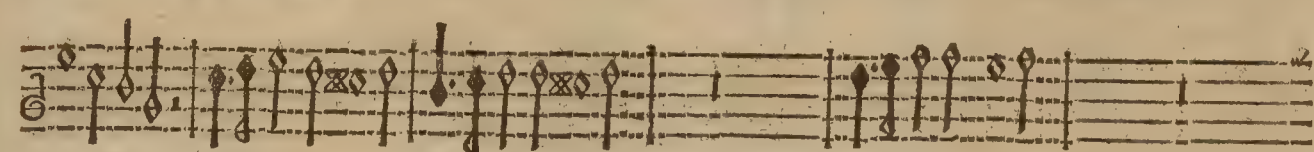


A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The staves are organized into five systems of two staves each. The first staff of each system begins with a clef (soprano, alto, tenor, and bass clefs are visible) and a key signature (one sharp, F#). The music is written in a fluid, cursive hand. The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are also some markings that look like 'x' or 'y' within the notes, possibly indicating specific performance techniques or corrections. The paper is aged and slightly discolored, with some ink bleed-through from the reverse side visible.



Atiuitas tua:



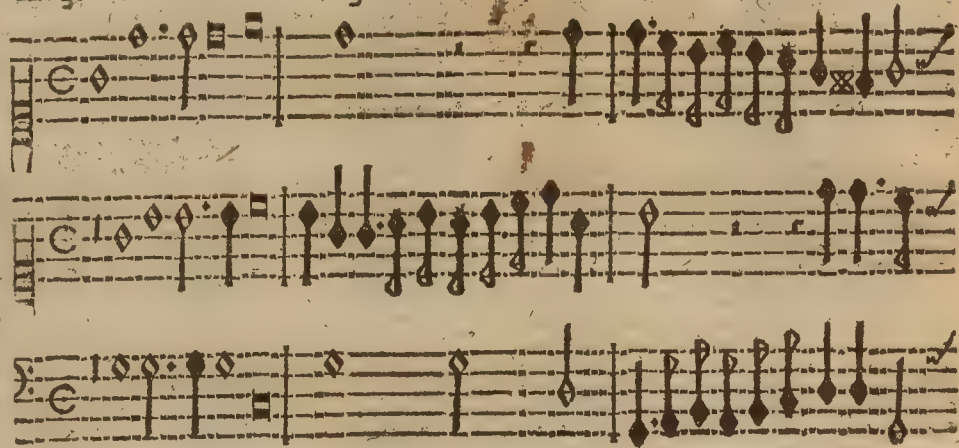




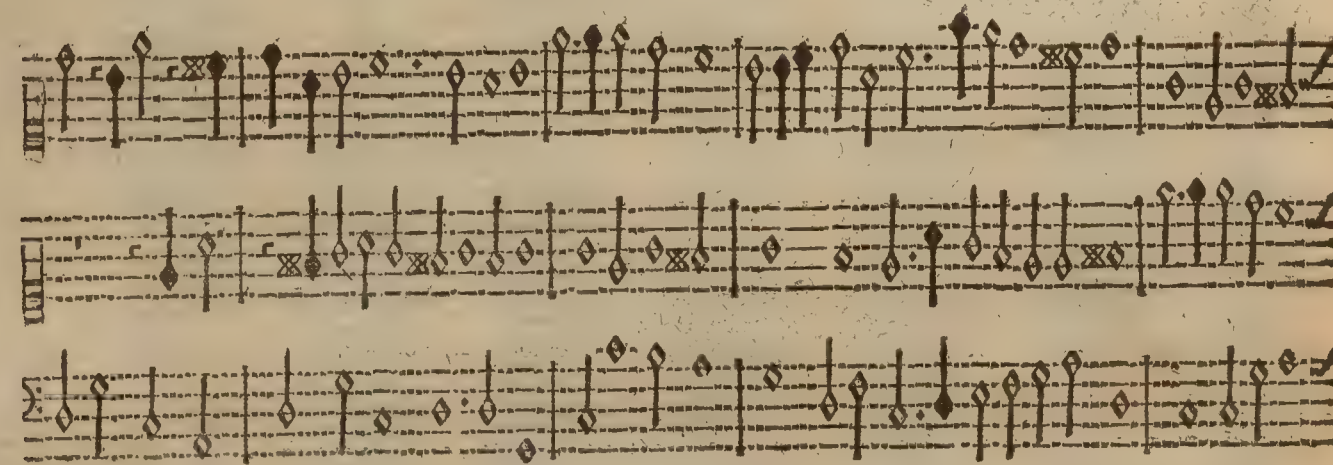
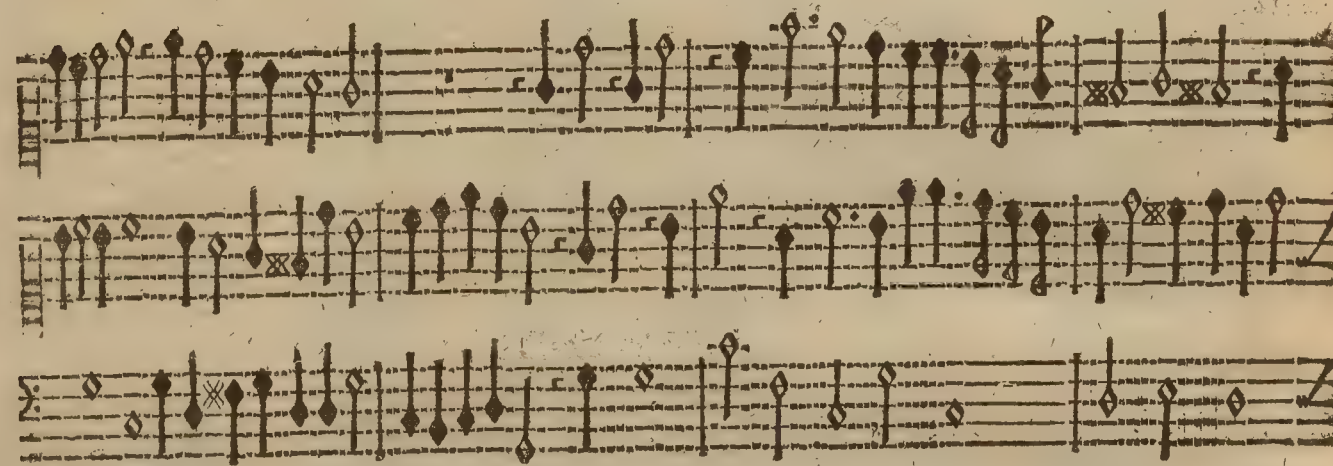
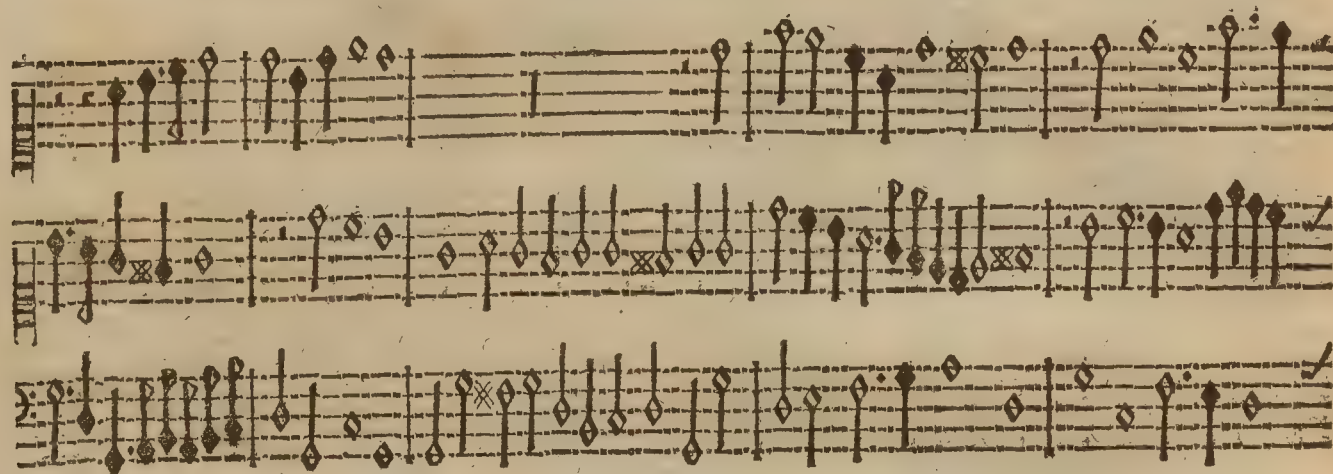
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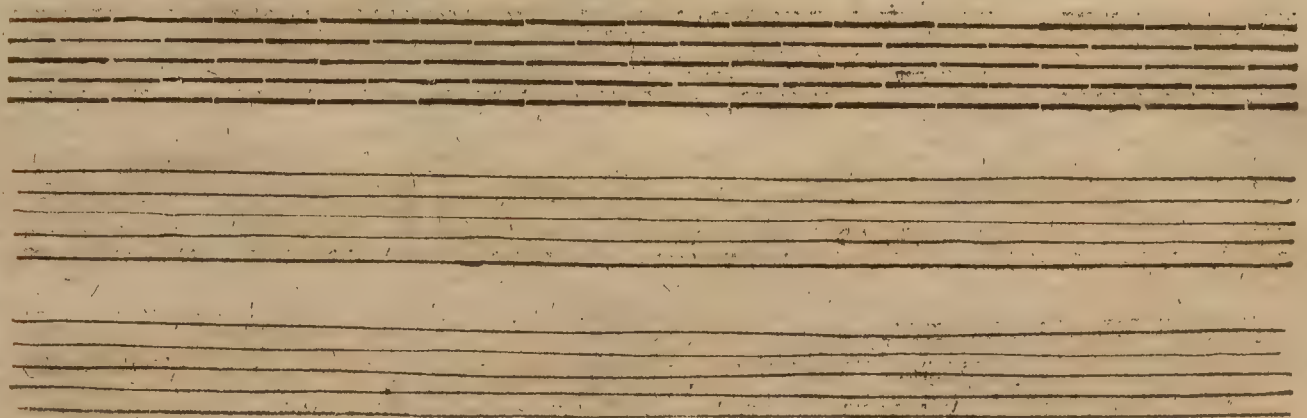
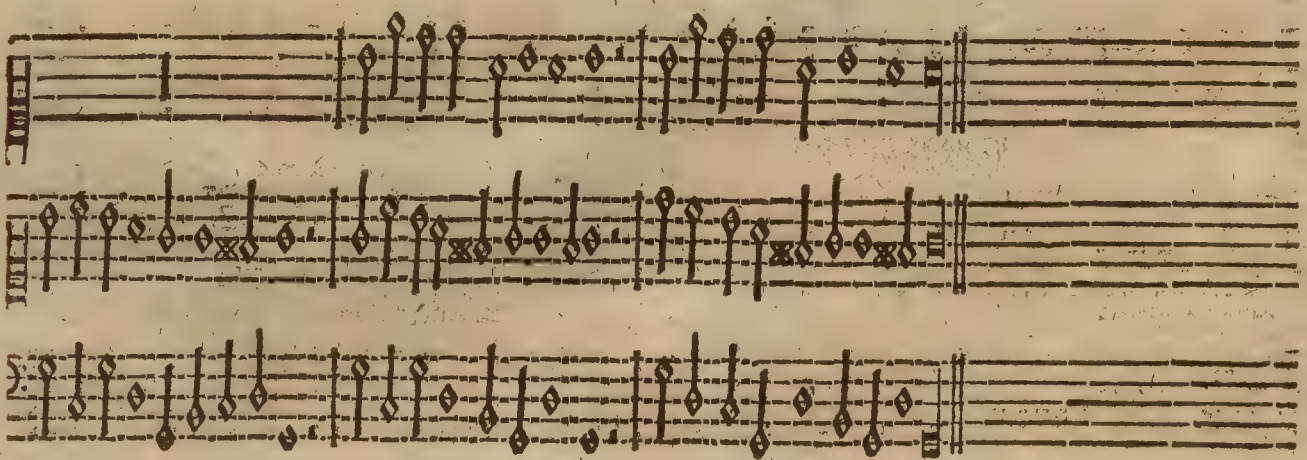
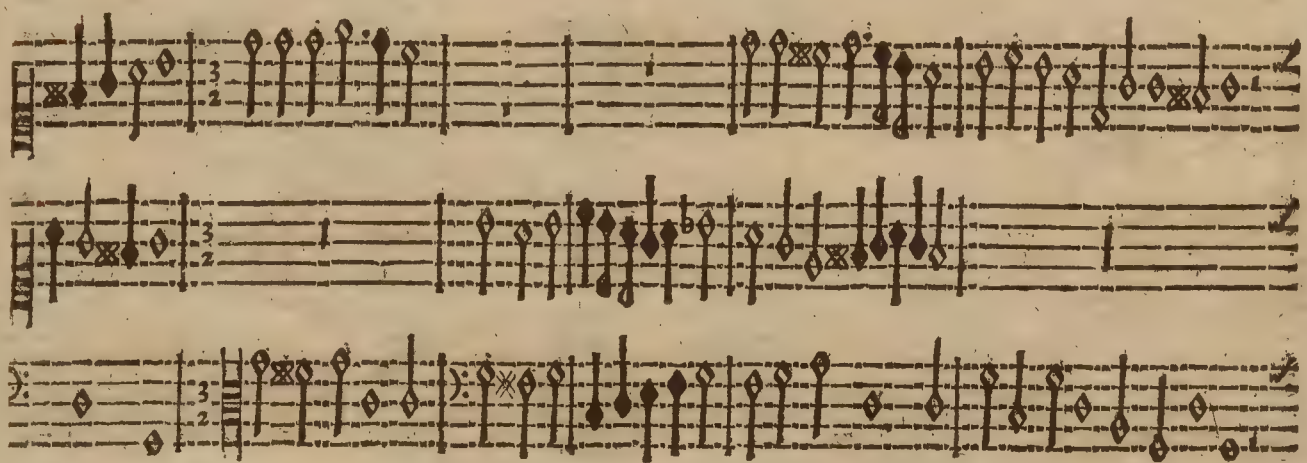
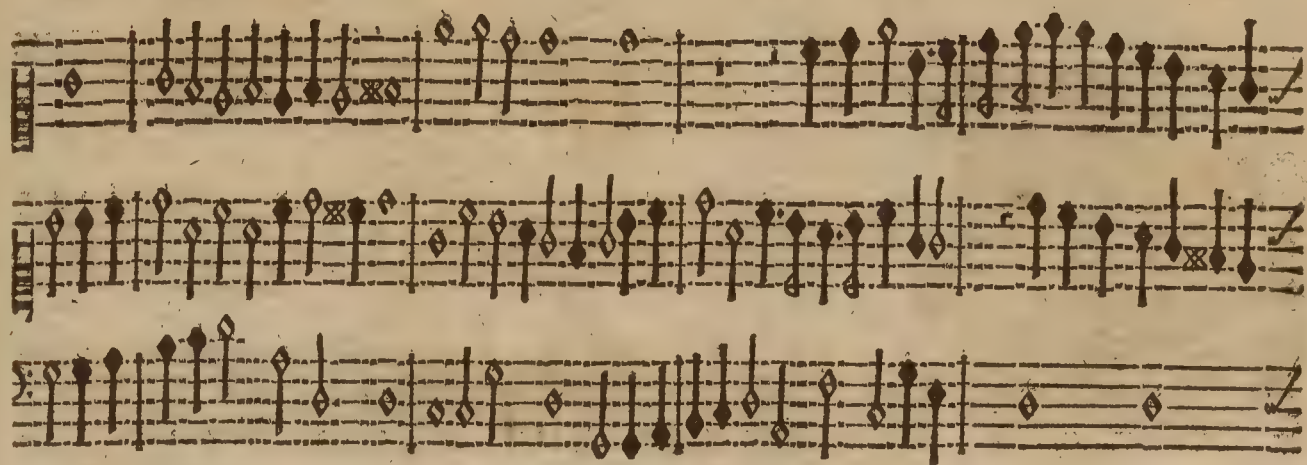
32

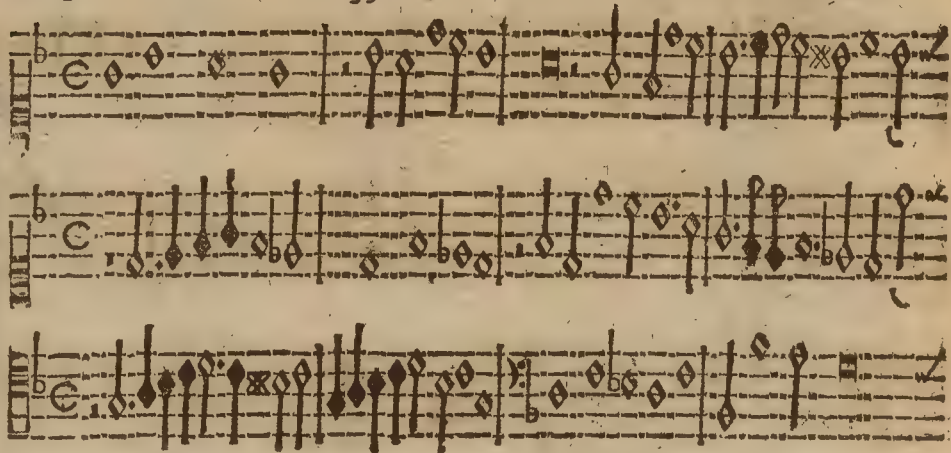
Duo Cantus & Bassus.



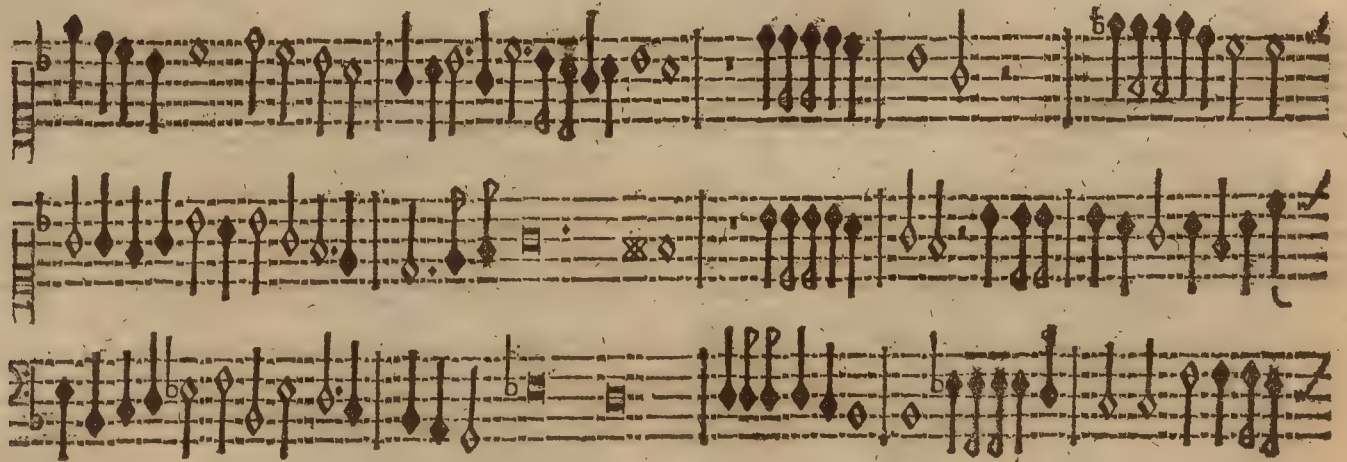
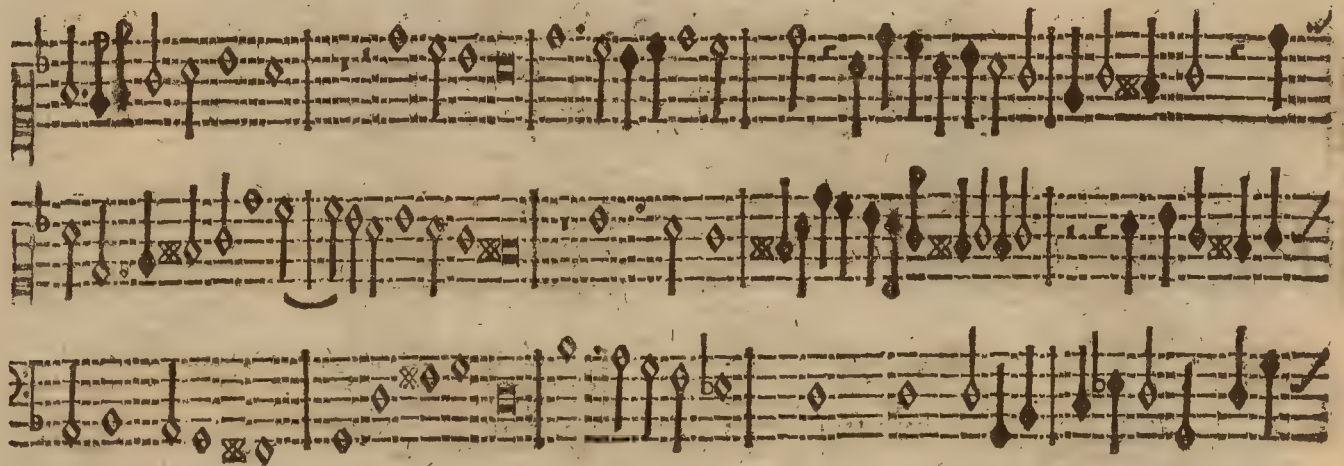
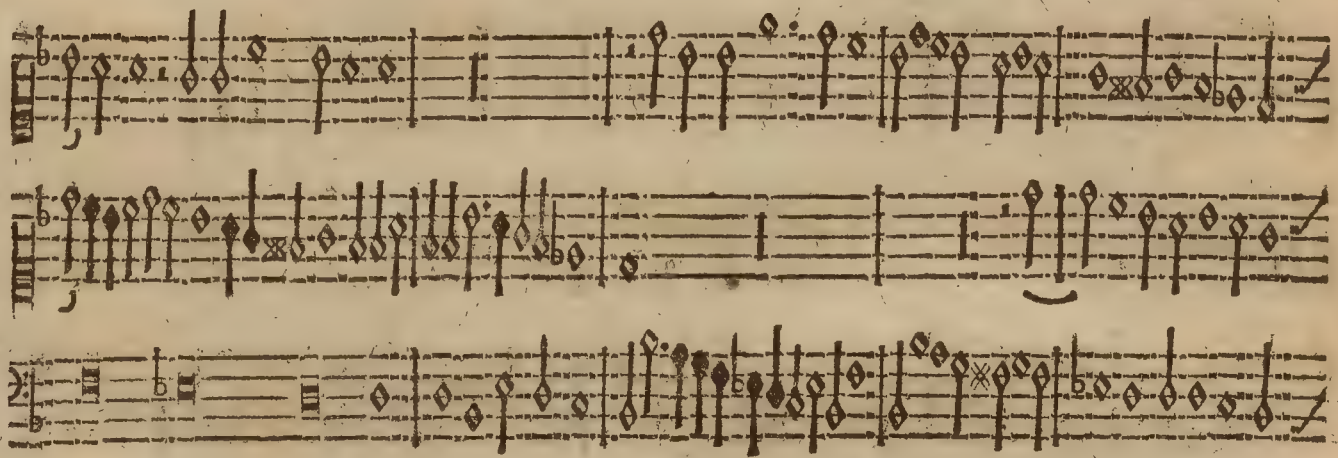
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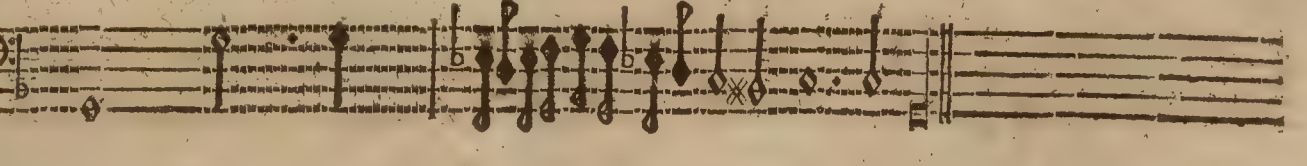
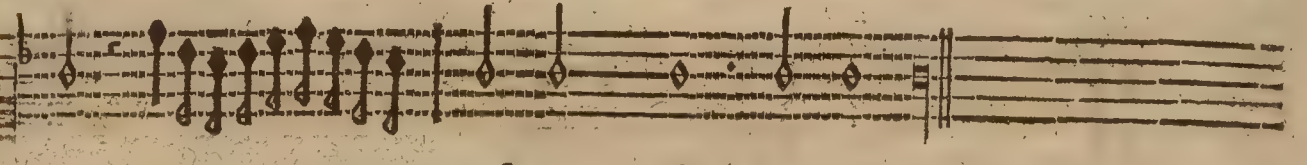
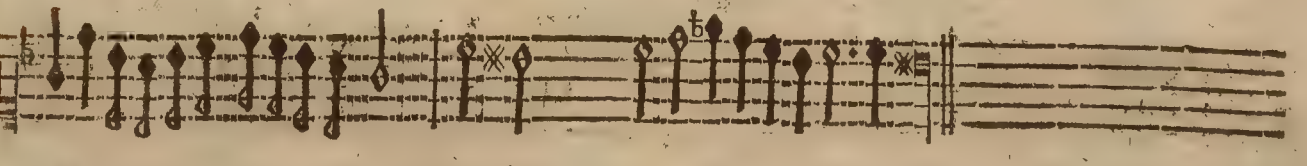
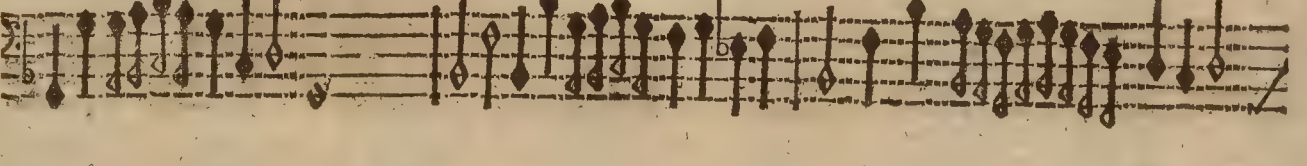
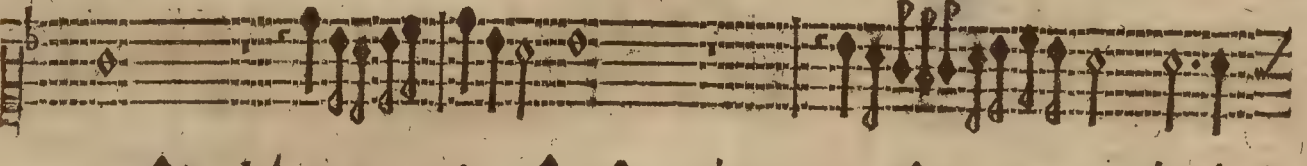
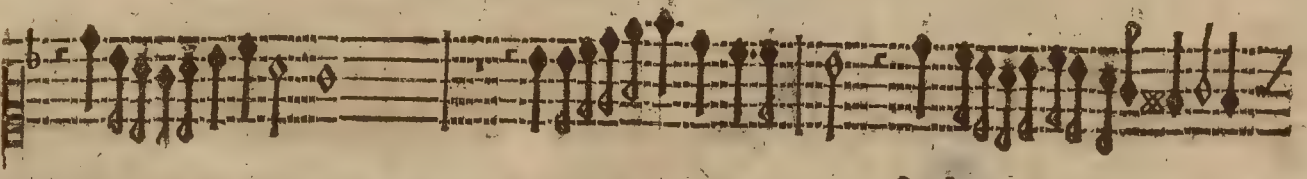
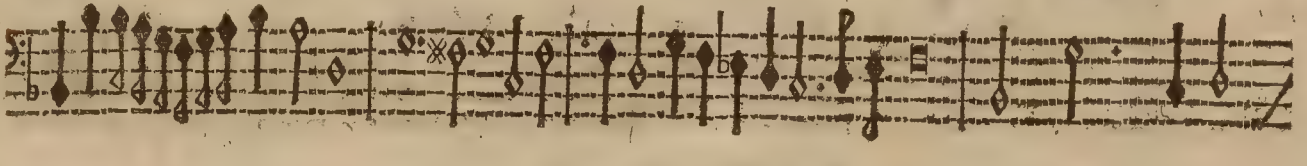
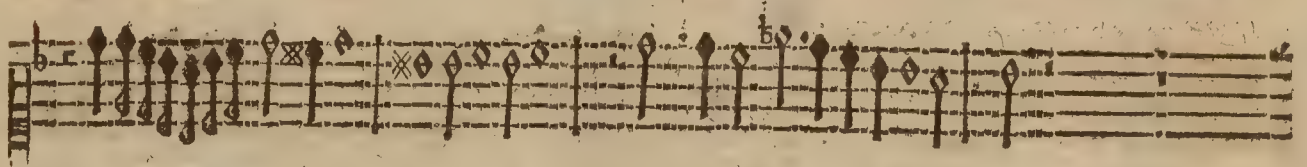
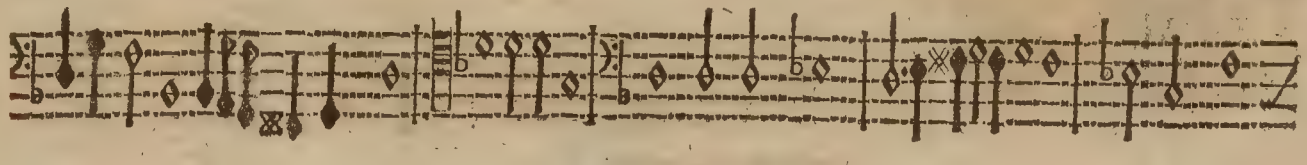
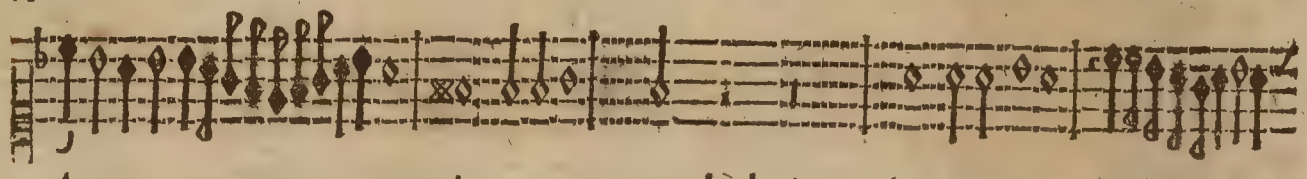
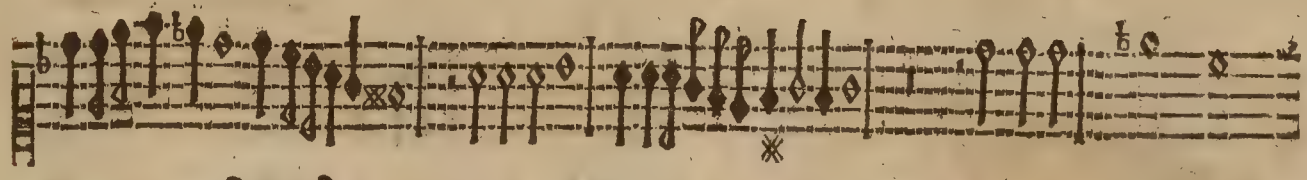


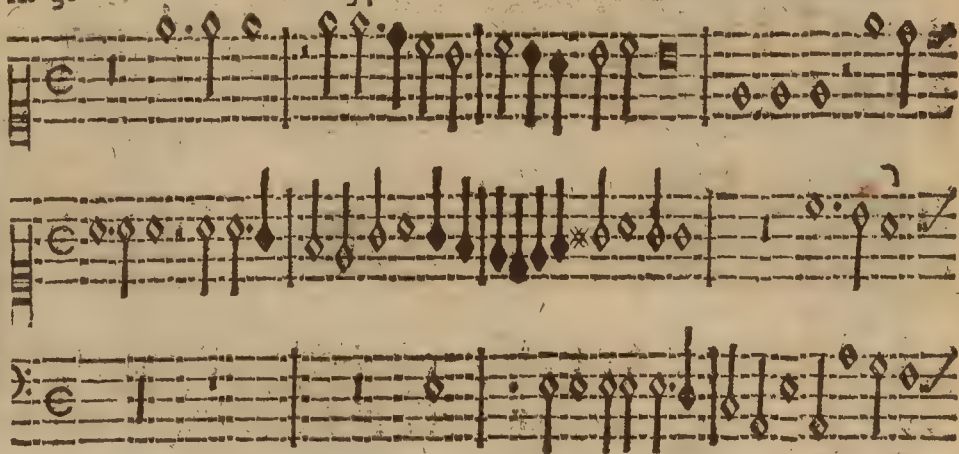




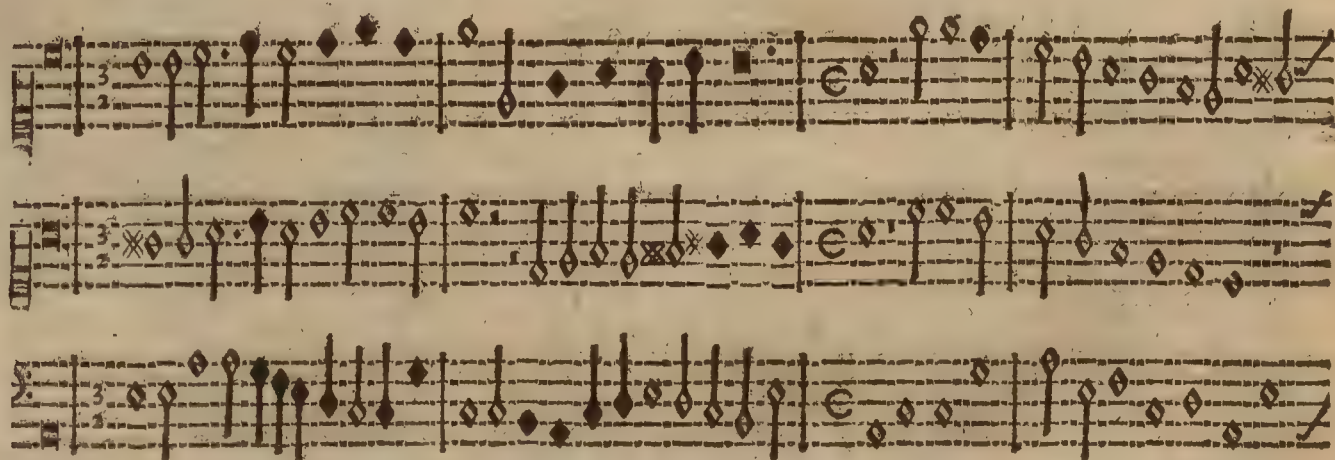
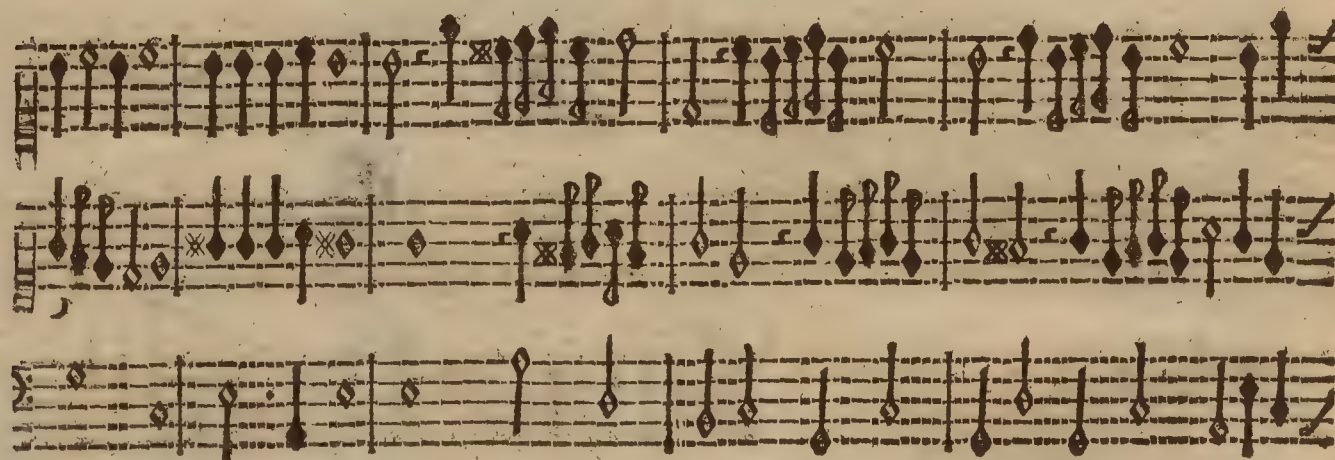
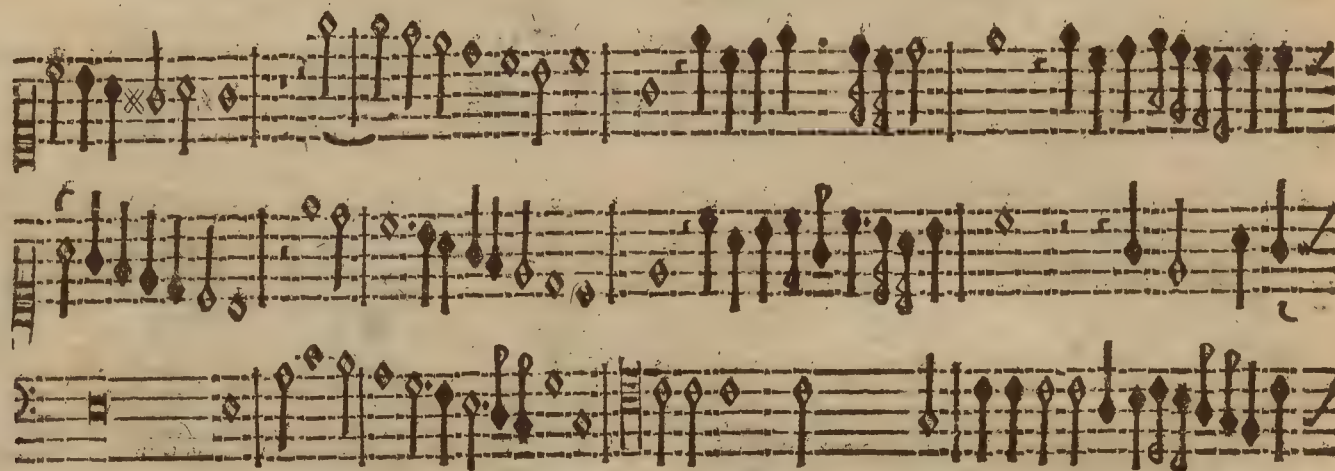
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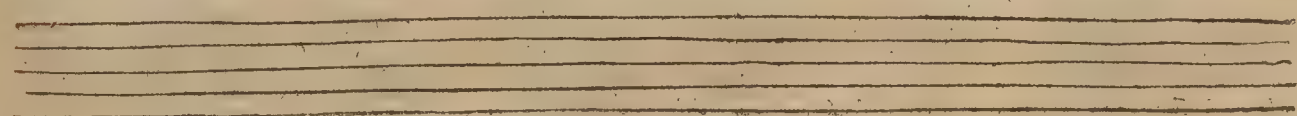
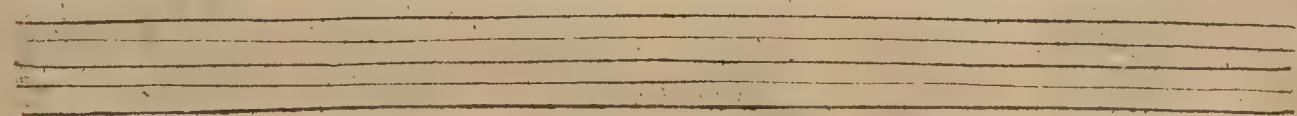
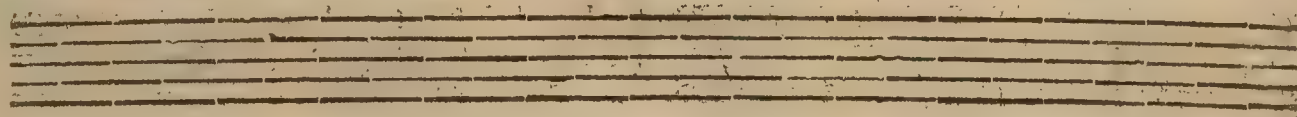
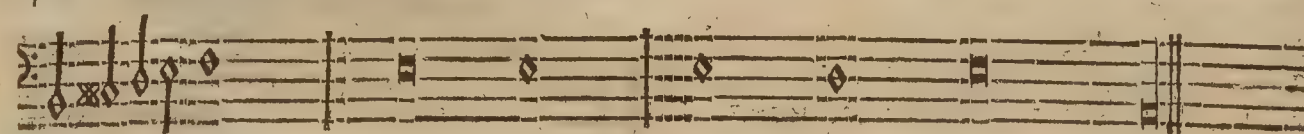
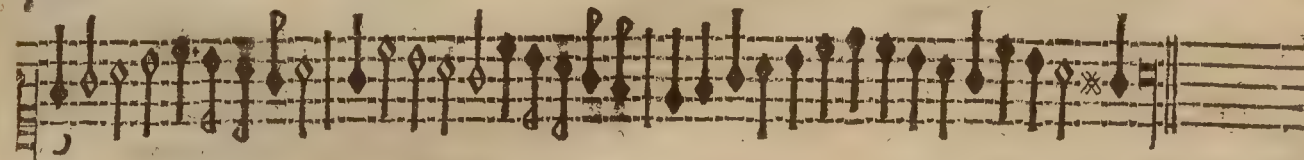
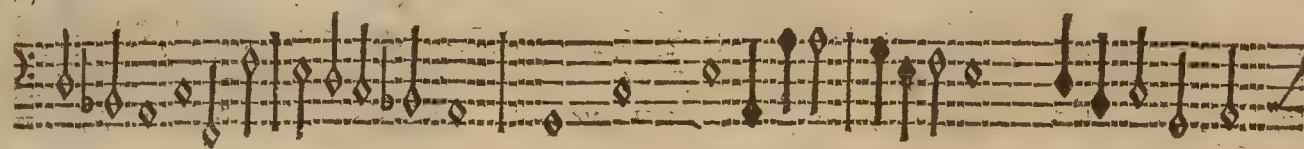
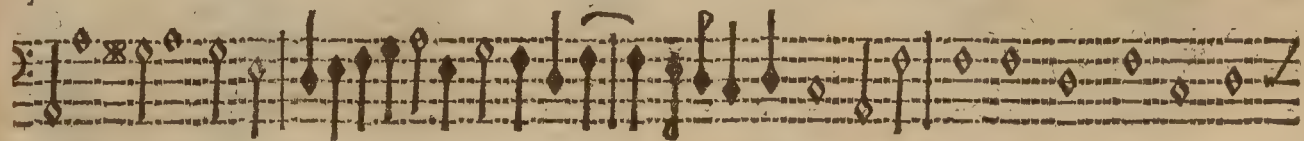


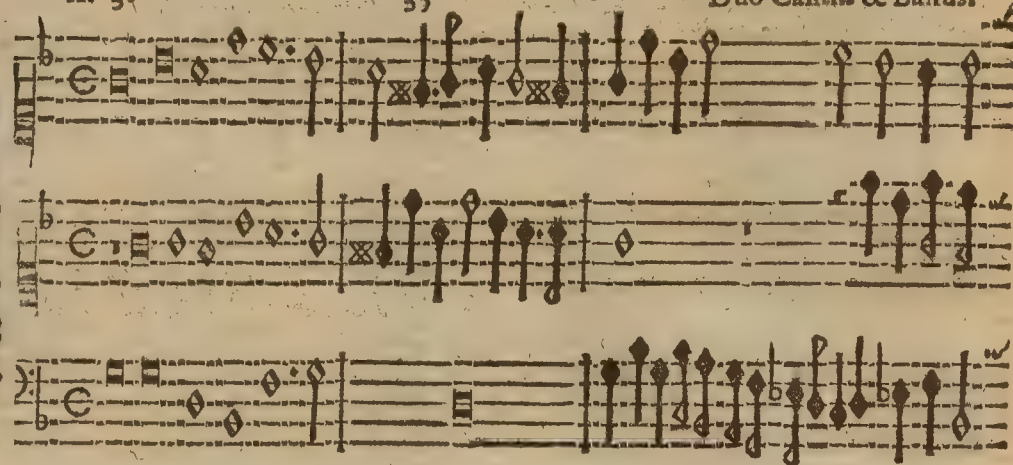




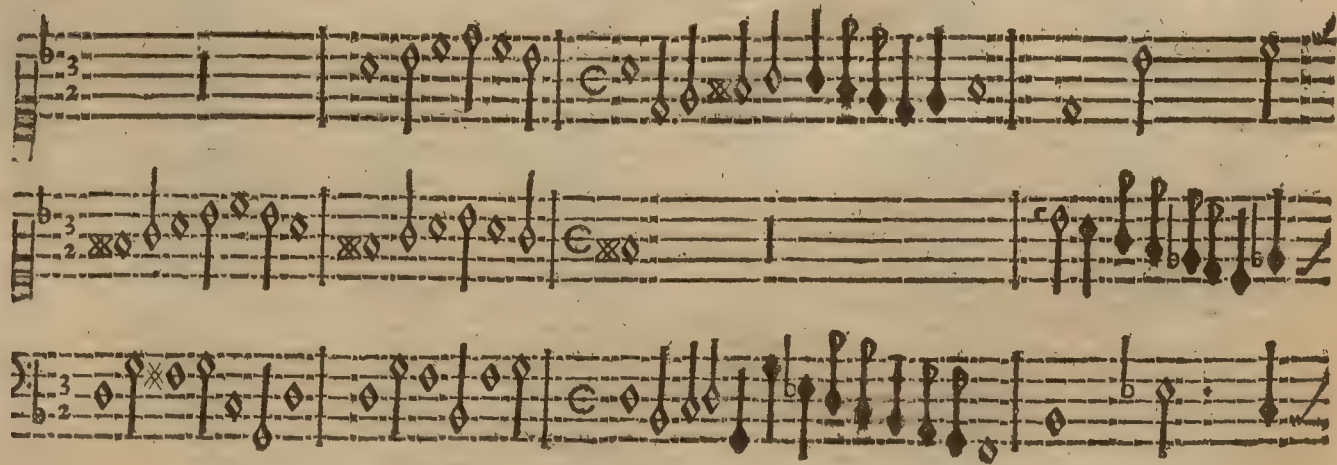
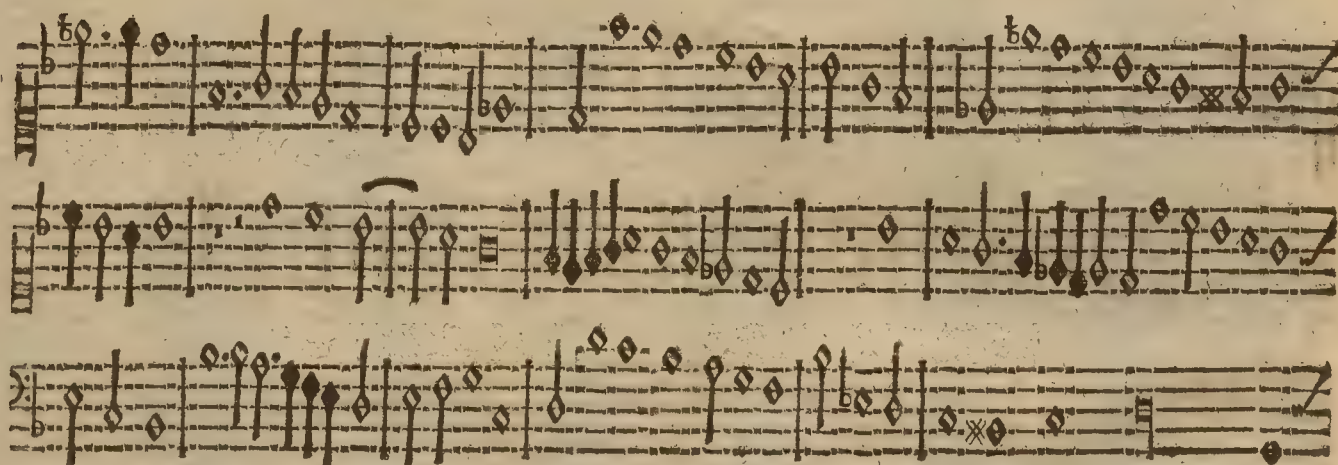
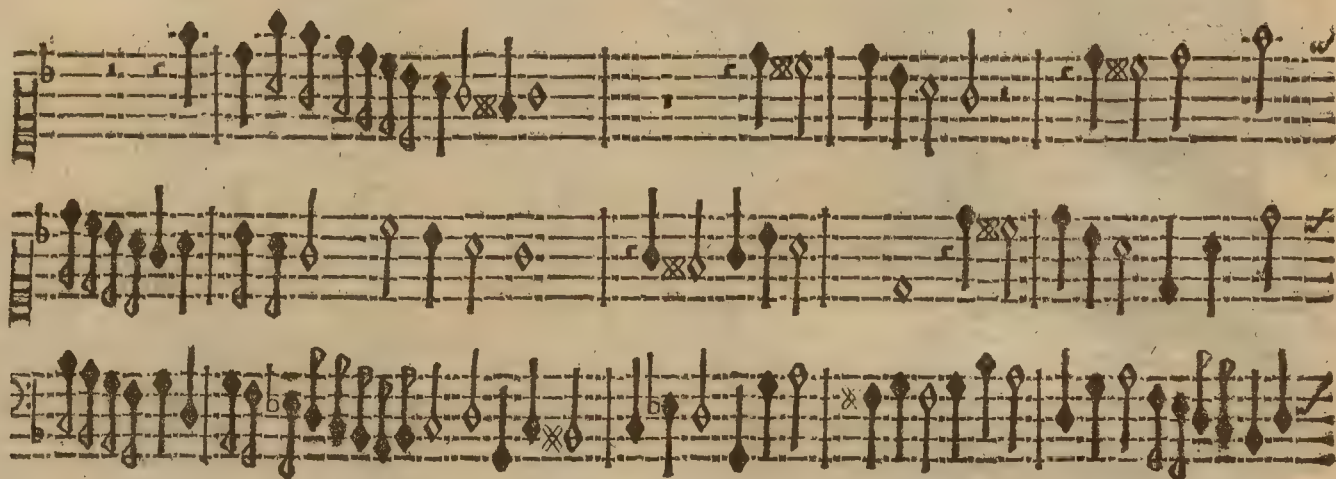
Omine inclina celos:







Sacrum conuiuium:



The first system of musical notation consists of three staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including some with 'x' marks, and ends with a double bar line. The middle staff also begins with a treble clef and a key signature of one flat, containing similar notation. The bottom staff begins with a bass clef and a key signature of one flat, also containing similar notation. The system concludes with a double bar line.

The second system of musical notation consists of three staves. The top staff begins with a treble clef and a key signature of one flat, containing notes and 'x' marks. The middle staff begins with a treble clef and a key signature of one flat, containing notes and 'x' marks. The bottom staff begins with a bass clef and a key signature of one flat, containing notes and 'x' marks. The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff begins with a treble clef and a key signature of one flat, containing notes and 'x' marks. The middle staff begins with a treble clef and a key signature of one flat, containing notes and 'x' marks. The bottom staff begins with a bass clef and a key signature of one flat, containing notes and 'x' marks. The system concludes with a double bar line.

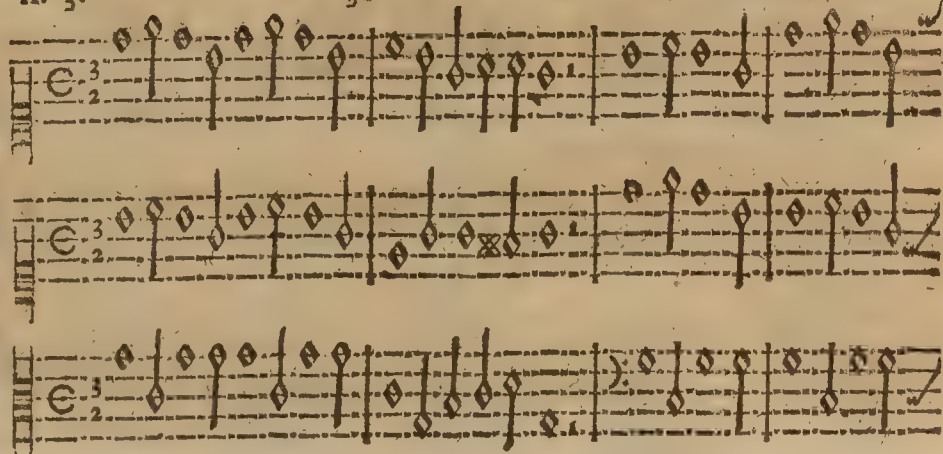
The fourth system of musical notation consists of three empty staves, providing space for further musical notation.



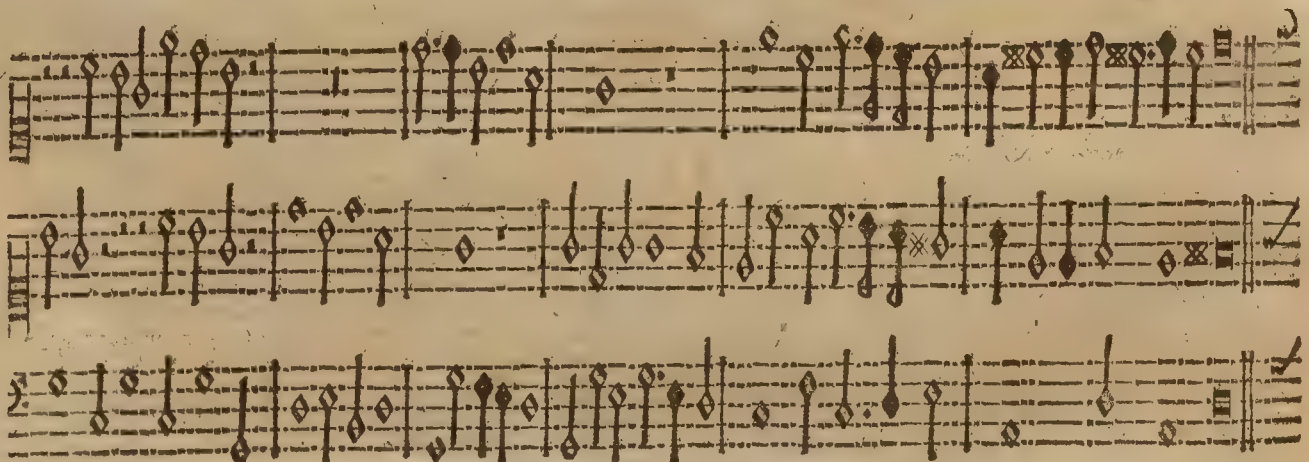
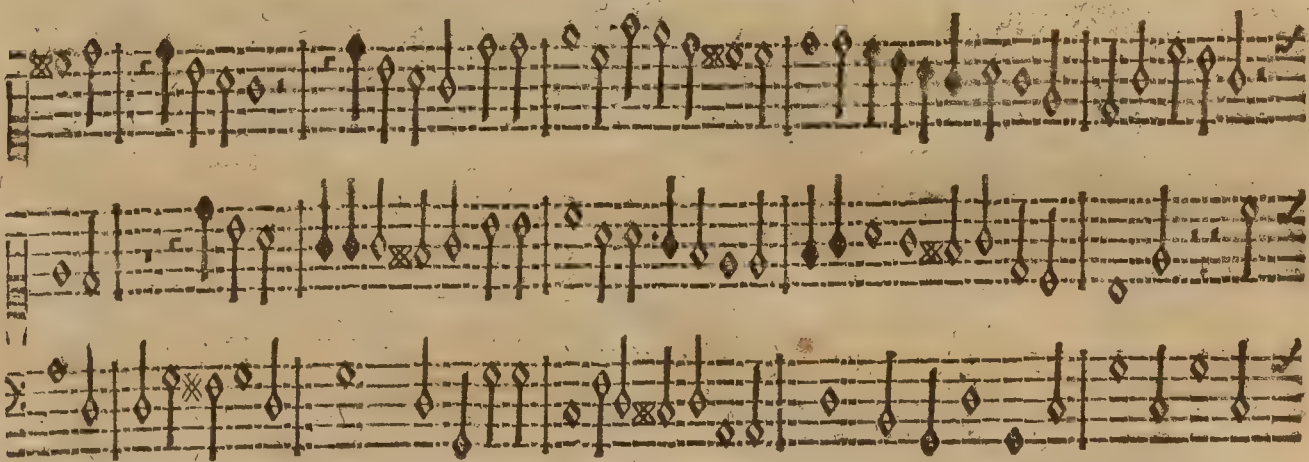
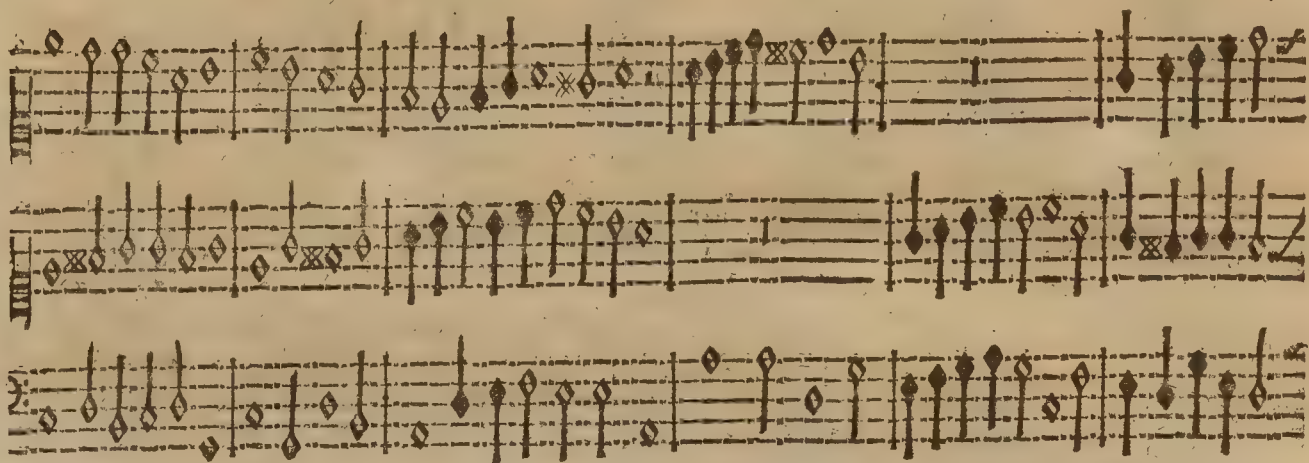
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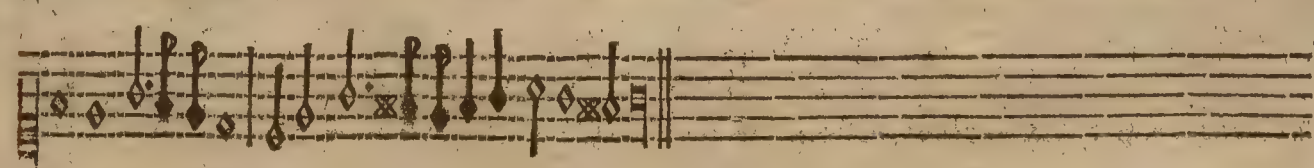
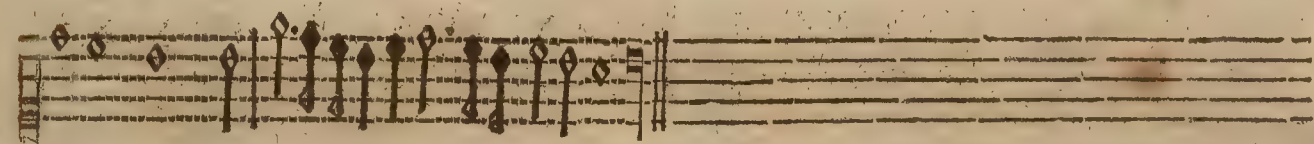
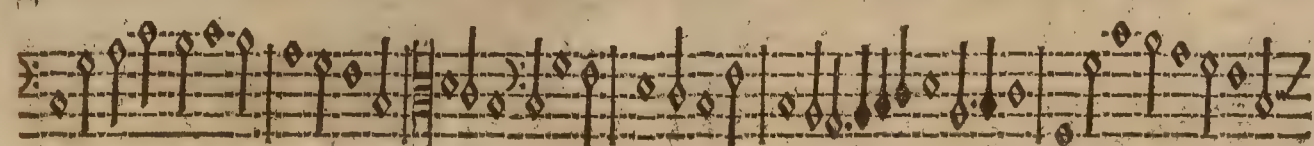
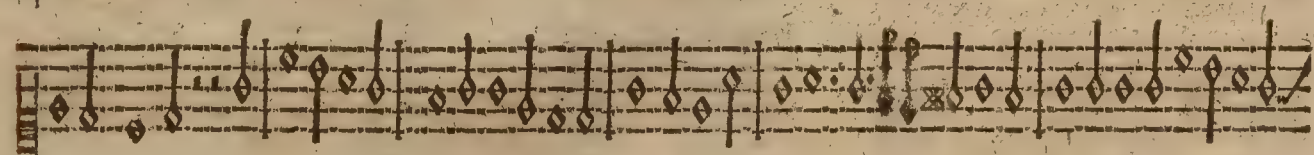
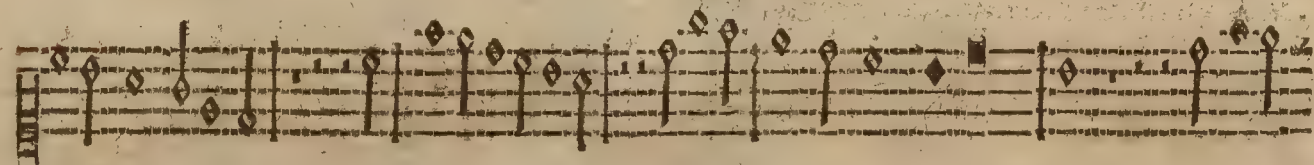
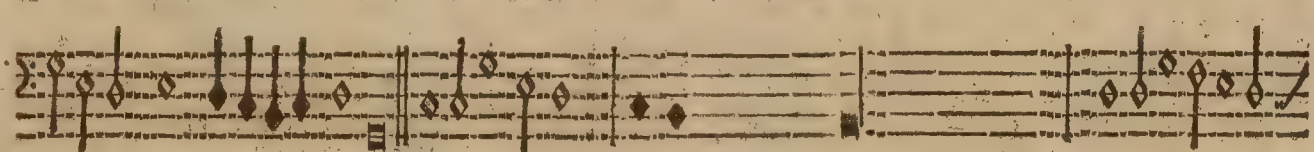
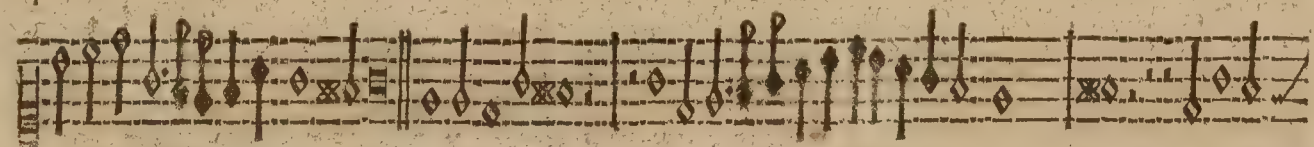
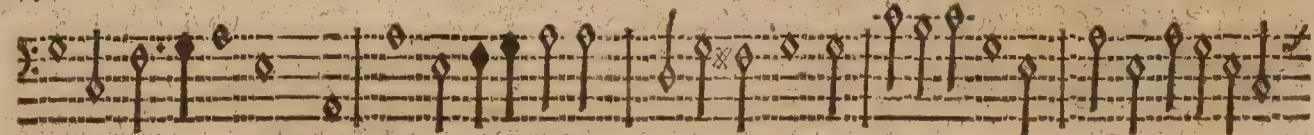
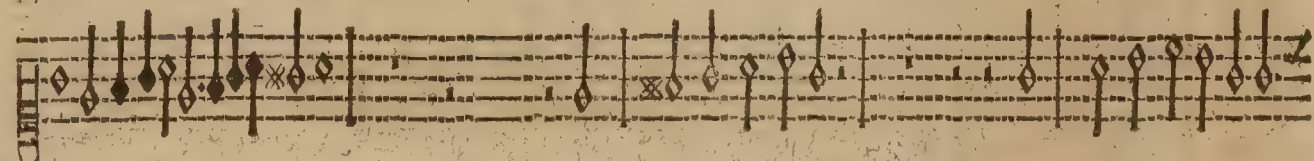
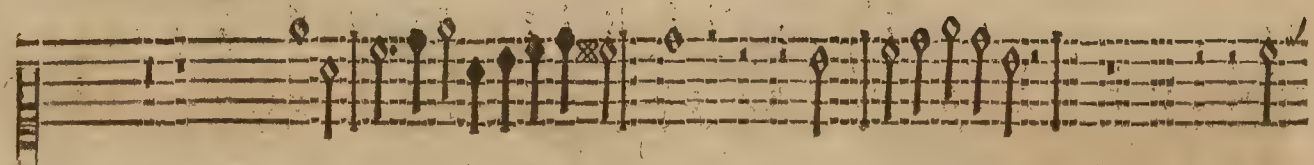
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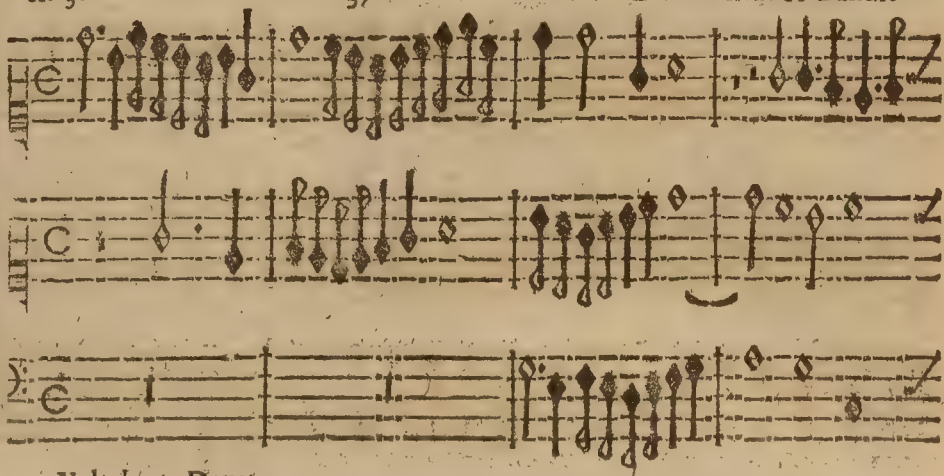
Duo Cantus & Bassus.



Xultate Iusti:



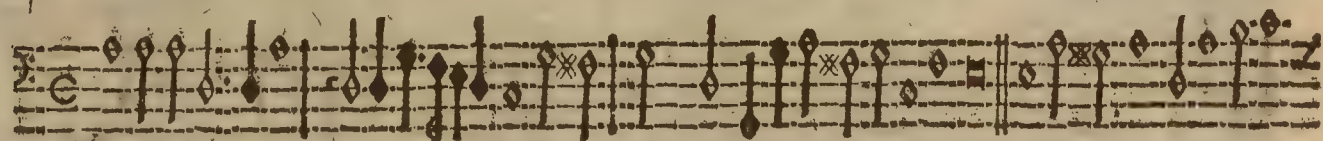
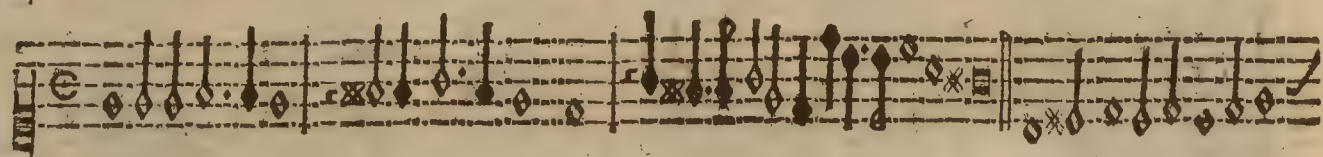
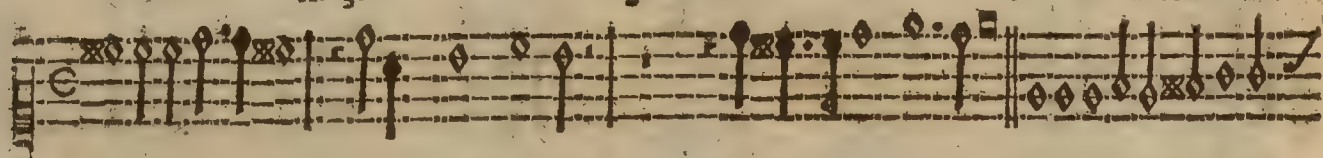




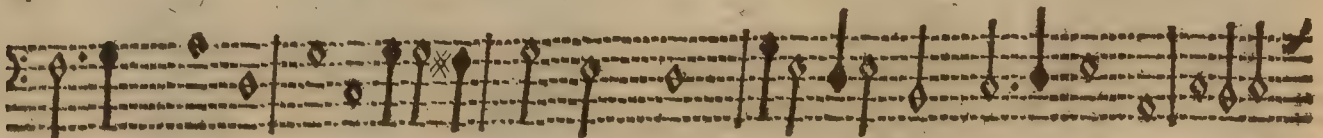
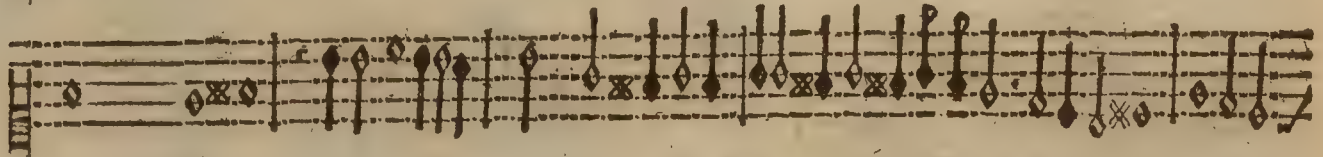
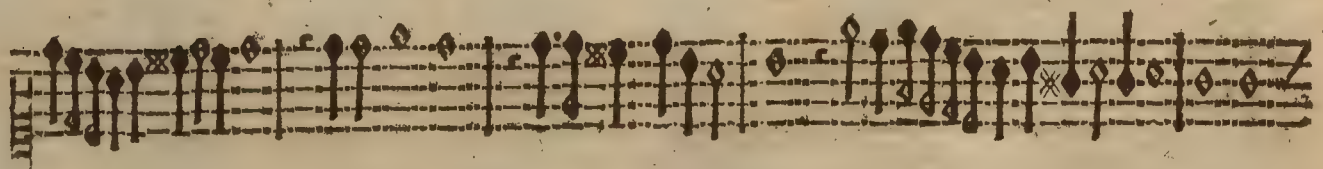
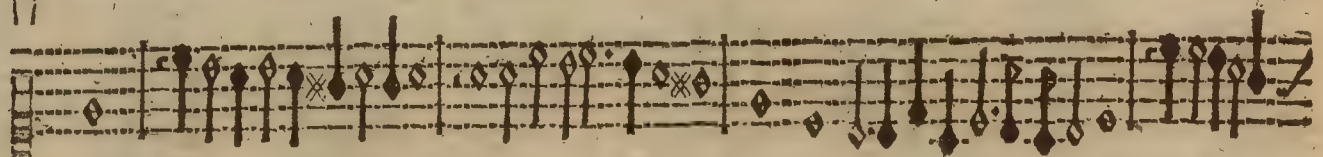
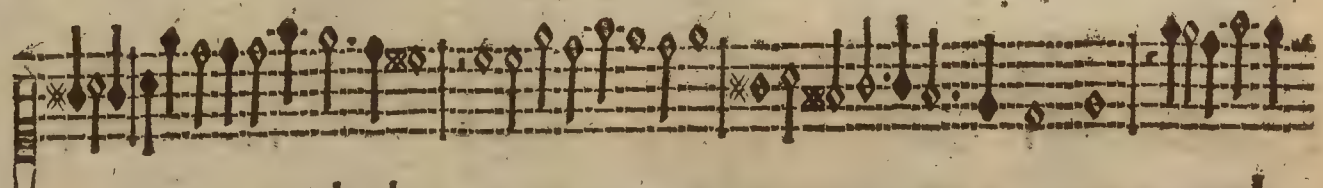
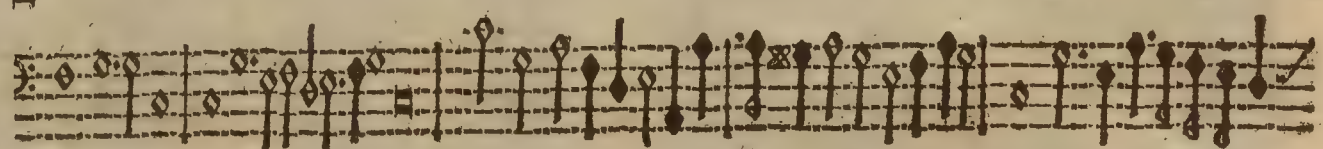
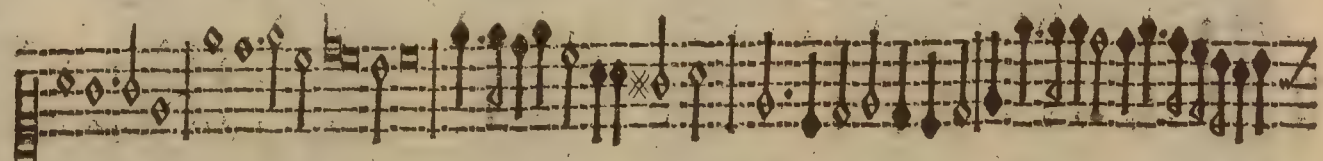
Xaltabo te Deus:

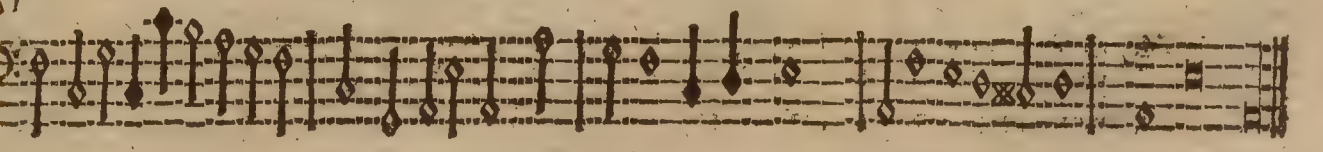
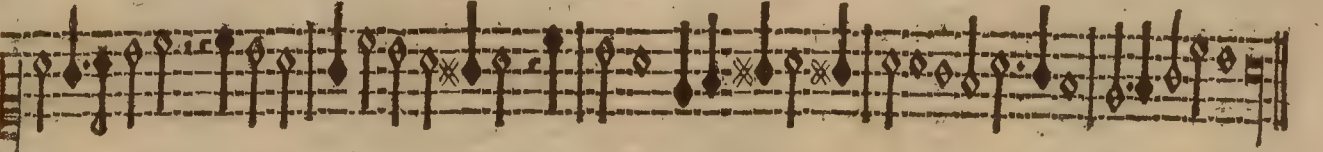
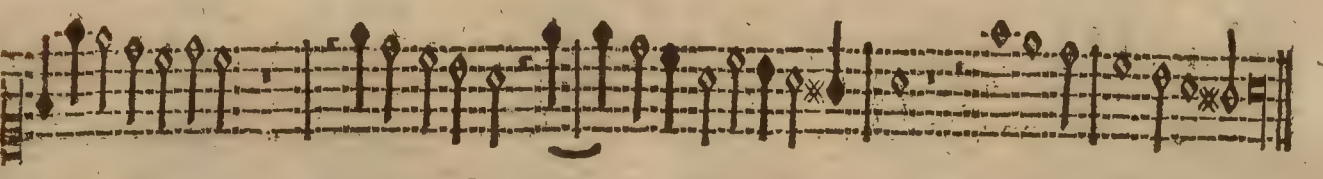
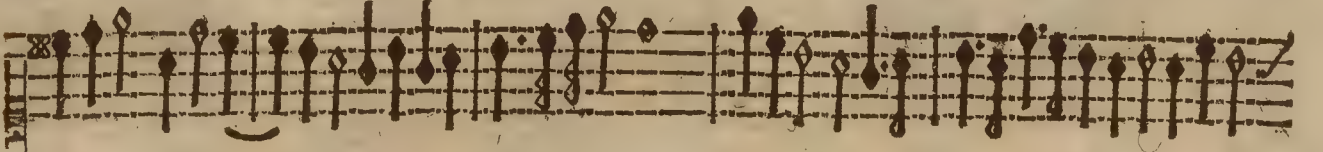
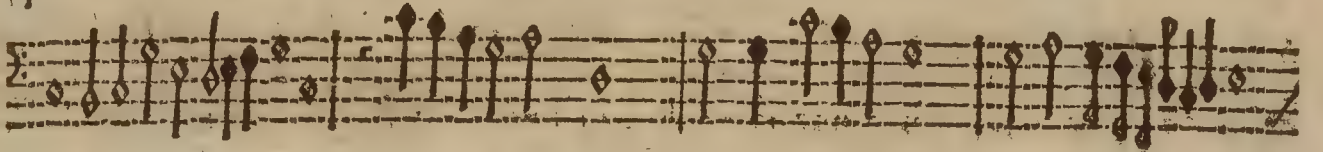
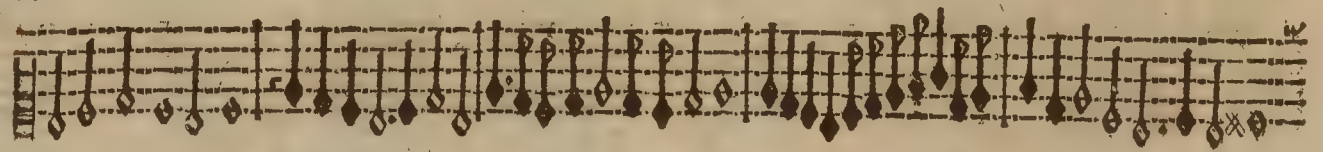


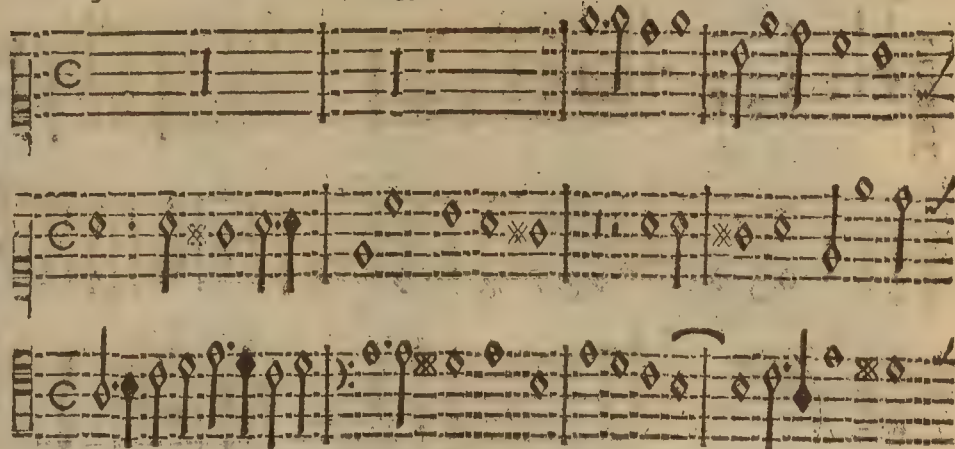
Handwritten musical score on page 27, featuring ten systems of three staves each. The notation includes various musical symbols such as notes, rests, and accidentals. The first system includes a 'P' marking. The second system includes a 'Z' marking. The third system includes a '3' marking. The fourth system includes a '2' marking. The fifth system includes a '3' marking. The sixth system includes a '2' marking. The seventh system includes a '3' marking. The eighth system includes a '2' marking. The ninth system includes a '3' marking. The tenth system includes a '2' marking.



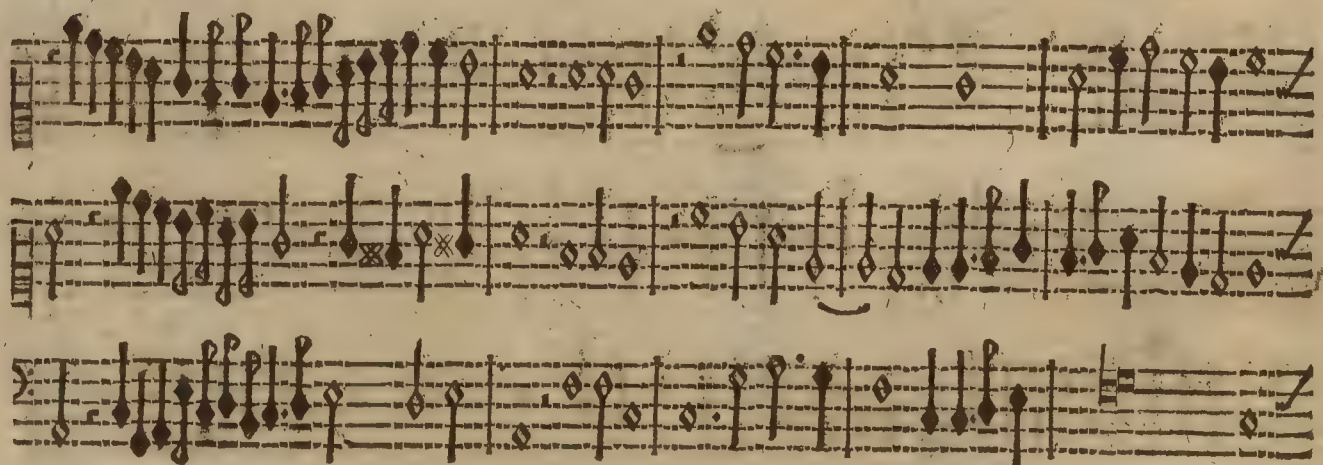
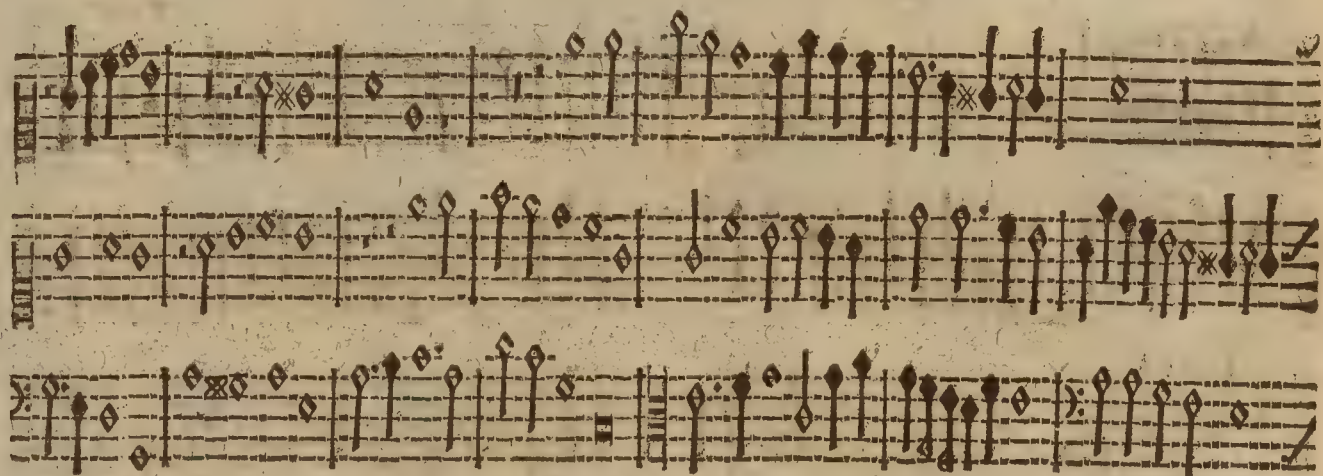
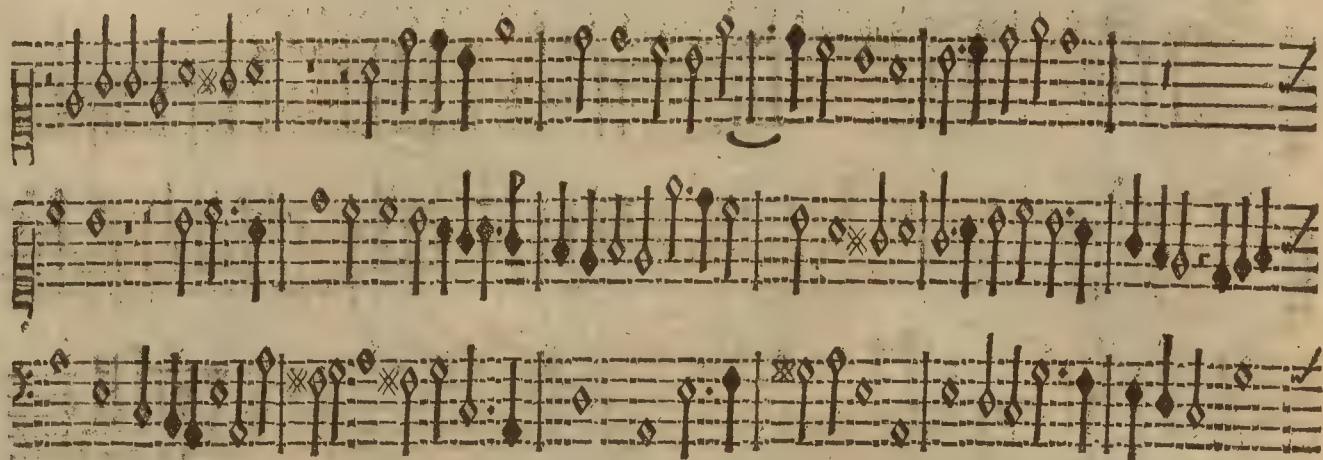
In illo tempore:

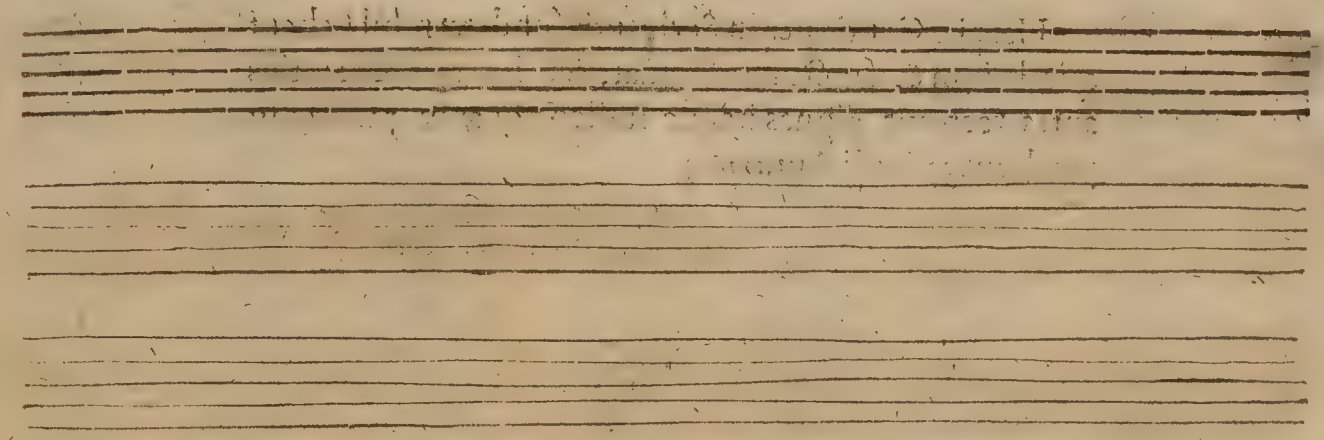
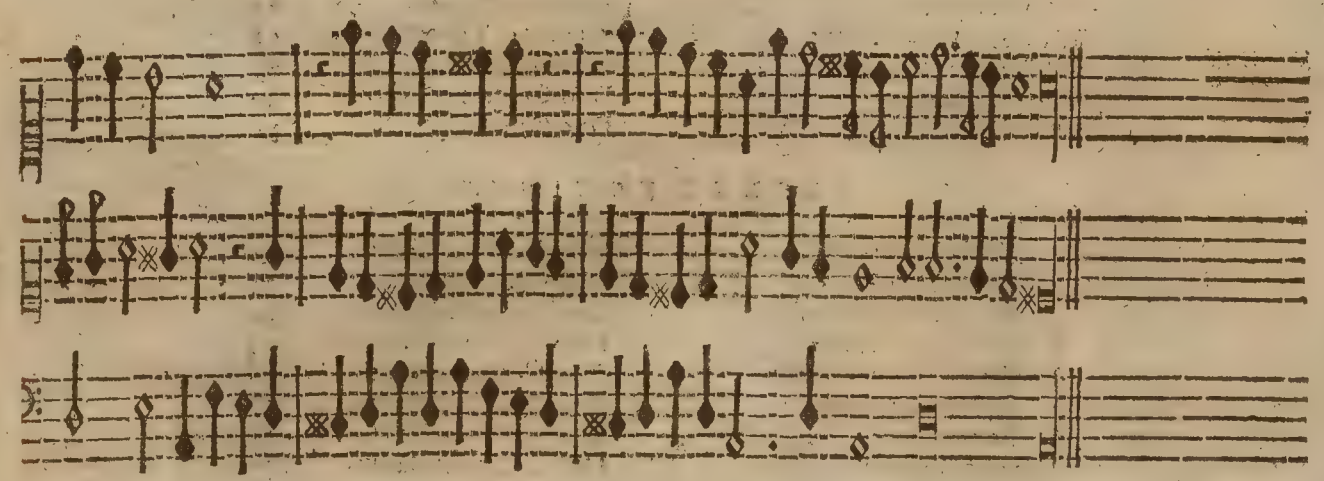
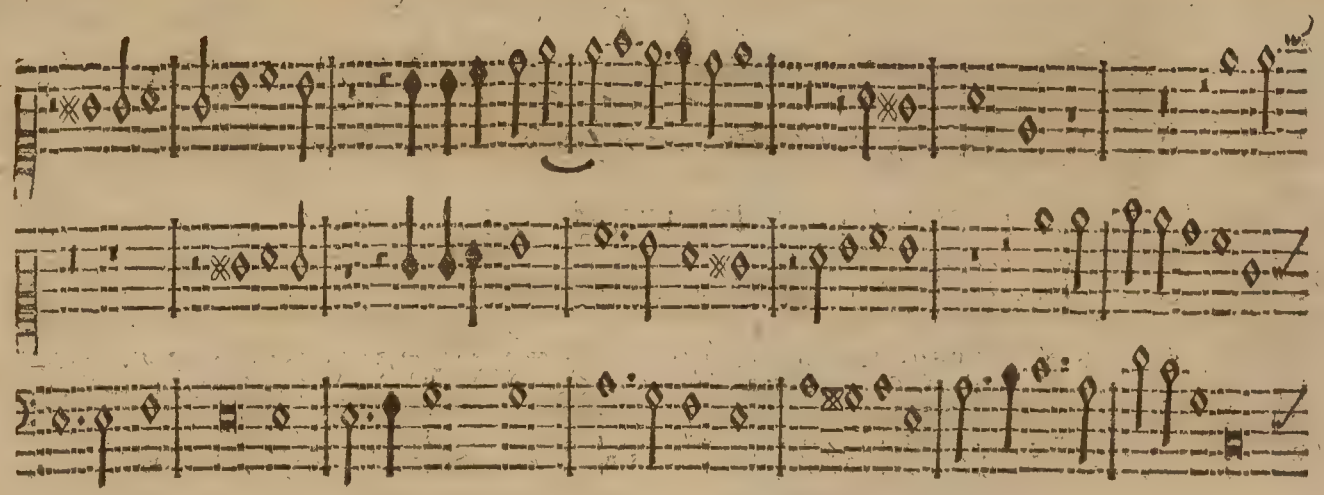


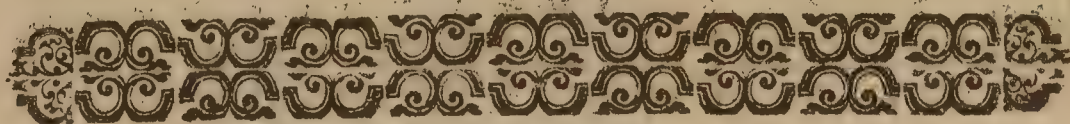




Benedic Domine:







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Saluator mundi	Cantus & Bassus.	5
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Recordare Domine	Cantus & Bassus.	7
Panis sancte	Cantus & Bassus.	8
Homo quidam	Cantus et Bassus.	9
Panis dulcissime	Cantus et Tenor.	10
O quam suavis est	Cantus et Tenor.	11
O Bone Iesu	Cantus et Tenor.	12
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Nisi quia Dominus erat in nobis	Cantus et Bassus.	20
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Cantate Domino	Cantus et Bassus.	23
O virum mirabilem	Cantus et Bassus.	24
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Cum audisset	Cantus et Tenor.	27
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Exaltabo te Domine	Duo Cantus et Bassus.	37
In illo tempore	Duo Cantus et Bassus.	38
Benedic Domine	Duo Cantus et Bassus.	39

FINIS.

Hæ piæ Cantiones in Scripturis fundatæ nihil habent
quod pium & sanctum offendat, sed interius & exterius
aures recreant, dignas itaque iudico, quæ in publicum
prodeant 23 Iunij Anno 1613.

Egbertus Spitholdius Canonicus
& Plebanus Librorum Censor.



